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BERLIN, W., October 12, 1908.

The main axis on which the Berlin concert season revolves is the Philharmonic Orchestra, and with its return to town early in October of each year the tide of concerts sets in at full flood. Refreshed and strengthened by its long sojourn at the seaside, the orchestra has come back to us again, and it played no less than six times during the past week. The tri-weekly popular concerts at the Philharmonie, although they are comparatively seldom mentioned by the press, form really an important part of the Berlin musical season. At these one can hear each season, admirably performed, a very large variety of the best works of the entire orchestra literature. At the opening concert on Tuesday evening the Volkmann D minor serenade and the Brahms first and the Beethoven second symphonies were given in a superb manner. The cello solo in the serenade was in the hands of Mr. Byer-Hané, the new first cellist of the organization and the successor to Joseph Malkin. Byer-Hané made an excellent impression. The following evening Wittek, the concertmaster of the orchestra, gave a very fine performance of Bruch's third concerto; but the feature of the evening was Dr. Ernst Kunwald's magnificent rendering of Tchaikowsky's fifth symphony. Kunwald has penetrated into the spirit of Tchaikowsky's creations as have very few conductors, and on Wednesday evening he attempted a grand flight and soared very near to the heights attained by the greatest of all Tchaikowsky interpreters—Arthur Nikisch. Dr. Kunwald is a conductor of the very first rank. In his readings are revealed a penetrating spirit and healthy, lofty conception, strength of character and abundant temperament.

Rudolph Ganz has grown and broadened in his art to a remarkable degree since he was heard here two seasons ago. His concert with the Philharmonic Orchestra on Friday attracted a large audience to Beethoven Hall—an audience in which the pianistic element of Berlin was well represented. Busoni was an interested listener throughout the entire program and the warmth of his congratulation showed how high he esteems his young colleague. Ganz's playing suggests Busoni in many respects. He has much of that great virtuoso's brilliancy and manliness of style. Ganz does not belong to the emotional school, and he does not essay to soothe and charm us by a caressing treatment of the piano. He is rather of the kind who command admiration by their strength and virility. There is something exhilarating and heroic about his playing. His interpretation of the Brahms D minor concerto was rugged and full of character. His Grieg, too, was strong and forcible; Grieg will bear a different kind of reading, it is true, but Ganz's conception of it was convincing. Strength of interpretation was the predominating feature, yet he played parts of it with much lyric tenderness. Ganz can woo the keys and play caressingly when he chooses to do so. The Liszt A major concerto brought the program to a conclusion. This beautiful, romantic work suits the pianist's individuality perhaps better than either of the others; he gave a highly intellectual and spirituelle interpretation of it. He was enthusiastically applauded and encored.

The newly founded Vianna da Motta-Wittenberg-Hekking Trio gave its initial public concert on Thursday evening, at Mozart Hall. The program was devoted to Beethoven and consisted of the G minor cello sonata, the big B flat major trio and the Kreutzer sonata. Thus, the trio proper was heard in one work only, but as it was the greatest of all ensemble works for three instruments, it showed what the new organization is capable of doing. The immortal trio received admirable rendition at the hands of the three artists. The ensemble was perfect, each player shining in just the proper light. Hekking and Wittenberg were formerly associates, and in Da Motta they have an ensemble pianist whose superior could hardly be found anywhere; while he played with remarkable clearness of technic and distinctness of phrase, he never predominated, as most ensemble pianists do, and the result was an unusual tonal balance. Hekking and Da Motta gave a splendid performance of the cello sonata. I could

not hear Wittenberg in the Kreutzer sonata, as some other concerts required my attention.

On the same evening Elyda Russell, the well known Australian cantatrice, gave a song recital at Beethoven Hall. She is favorably known here from former appearances. This time she sang a program made up entirely of German lieder, by Schubert, Brahms and Wolf, and the manner in which she has penetrated into the meaning of these classics is worthy of admiration. Her voice is pure, sympathetic and of large range, and her technic proved adequate to all demands. Her pronunciation of the German text was very creditable for a foreigner; she also sang with intelligence and feeling. It is always a difficult and risky matter for foreigners to sing entire programs of German lieder, as so many German masters of this particular form of concerts are continually heard here. Yet Miss Russell acquitted herself in a manner that proved her worthy of her task.

Arthur van Eweyk introduced, at Beethoven Hall, Wednesday evening, the lamented Heinrich van Eyken's "Frau Musika" cycle of nine so called "Fiedel-Lieder," to texts by Theodore Storm. Van Eyken, the gifted Dutch composer, died in Berlin a few weeks ago. This series of songs does not represent one of his best efforts, yet parts of the text are given characteristic and even graceful settings. Van Eweyk was thoroughly en rapport with the songs. He also sang two new lieder by Eduard Behm, entitled "Helge's Hochzeit" and "Das Lied," which made an excellent impression, especially the former. The dis-



CHARLOTTE BRAUN.

The ballet dancer who celebrated her eightieth birthday in Berlin on October 8. She was an active member of the ballet of the Berlin Royal Opera for sixty-five years, having danced under four kings and three emperors. She is still the teacher of the Royal Opera ballet class.

tinguished Dutch baritone was also heard in Schubert's "Gruppe aus dem Tartarus," "Memnon," "Prometheus" and "Dithyrambe," and in Loewe's "Die Nächtliche Heerschau," "Abschied" and "Das Erkennen." Van Eweyk is a singer who combines a powerful, manly voice with a broad style and an intellectual, serious delivery. He seems to be most at home in music of a serious character. He gave excellent expositions of both the Schubert and the Loewe groups, being particularly successful in Schubert's "Prometheus." A good sized audience was present, which awarded him warm and persistent applause.

Emmy Destinn, Tilly Koenen and Henri Marteau, assisted by the Philharmonic Orchestra under Kunwald, joined forces in the big charity concert that was given at the Philharmonie on the 8th. Destinn, the star of the Berlin Royal Opera, undoubtedly has drawing power here, but she has so often disappointed the public on similar occasions that evidently they did not believe that she would sing this time; at any rate, the hall was scarcely more than half full, the drawing power of the other two artists not being sufficient to attract the masses.

Destinn sang magnificently, and the audience made up in enthusiasm what it lacked in numbers. She was called upon to repeat in its entirety Liszt's "Lorelei," with orchestra. She also sang the same composer's "Fischerknabe."

Marteau played the Mozart G major concerto, the least interesting of that master's violin concertos, and the ancient Bieber sonata. Tilly Koenen sang songs by Tosti, Van Eyken and Sinding.

Organ recitals seem to be growing more popular in Berlin. Walter Fischer opened his series of six recitals at the Emperor William Memorial Church Thursday afternoon, October 1, followed by a second concert on the 8th. The program of the first concert was given up to seventeenth century masters, and comprised works by Muffat, Froberger, Casper Kerll, Pachelbel and Buxtehude. The climax of the concert was Buxtehude's passacaglia, a beautiful work, which was admirably rendered. The second afternoon was devoted to Bach. It was in his performance of the passacaglia in C minor that Fischer was at his best, although he gave excellent readings of a toccata and fugue in D minor, a prelude and fugue in A minor, and several "Choralvorspiele." This series of organ recitals should be of great interest, especially to students.

A new trio in E minor by the fertile Max Reger was introduced at Bechstein Hall, Tuesday evening, by Frieda Kwast-Hodapp, piano; Gustav Havemann, violin, and Johannes Hegar, cello. In every German city there is a Reger party that swears by everything which comes from his pen. To impartial judges, however—and there were many such present on Tuesday evening—it seemed that Reger offered little of real and lasting value in this new work. His themes are rather asthmatic, and in his harmonies Reger is by no means the personification of euphony. However, there is always esprit in his compositions, and they were listened to with interest. A new trio in E flat, by Volkmar Andreae, was also played for the first time. It does not reveal as much individuality, perhaps, as some of the gifted young Swiss composer's earlier works, especially his symphonic poem, "Vision," which created quite a little sensation at the Frankfurt musical festival four years ago. It is a pleasing composition and is grateful for the performers.

Richard Strauss' new opera, "Elektra," which is nearing completion, is already arousing a great deal of comment. Strange to say, the Italian papers seem to know more about it than the German. In dramatic power, in polyphonic boldness, in originality of instrumental combinations which reveal the highest inspiration, "Elektra" is said to far outdistance "Salome." Now and then there are bizarre effects, but the work produces new and sensational impressions, and contains psychological moments of wonderful power, and it grips the listener in a way that compels and convinces him. The entire opera is condensed into the part of Elektra. The other persons, not excepting Orestes, have small roles only. Strauss and his friends are somewhat concerned about the difficulties with which the artists who sing the part of Elektra will have to contend. How many will succeed in it? Surely very few. The role of Elektra is far more taxing than that of Salome. Aside from ordinary difficulties, the whole scheme of the part makes it doubly difficult. Strauss ignores traditions and often forgets even the natural limitations of the human voice. The role of Orestes is written in the bass clef, and is to be sung by a baritone with a dark colored voice. This part, too, is exceedingly difficult, but it is short, and the others are shorter still. The opera is in only one act and will last an hour and forty-five minutes. The premiere of "Elektra" will occur at the Dresden Royal Opera February 1, while the second performance will be in Berlin February 15. Both the performances will be given under the personal direction of the composer. The publisher of "Elektra" has received requests from more than fifty Operas of all countries for the rights of performance. The Italian theaters are especially zealous in their demands. The Costanzi Theater, at Rome, offered 18,500 lire for the first Italian performance, but La Scala outbid Rome with 20,000 lire, so the Italian premiere will take place at Milan.

Johann Strauss, whose charming melodies have so alluringly moved the hearts and set dancing the feet of thousands and thousands of the Viennese, cherished a dream that has only now been realized, nearly a decade after his death. The Waltz King wished to present on the stage of the Vienna Court Theater a musical dance poem. Into the ballet of "Cinderella" he infused all the magic of his melodic invention, all the enticing rhythmic effects of his three-quarter and two-quarter beats. But Gustave Mahler's unconquerable aversion for the ballet condemned Strauss himself to the role of his heroine. However, Felix Weingartner has splendidly righted the injustice; he not only had the piece beautifully set for presentation, but to do honor to the great tone poet, he himself wielded the baton. The Viennese will not forget the homage he thus paid to their countryman, whose charm has been felt throughout nearly the whole civilized world. The score of the ballet is bewitching, its waves of enticing melody floating on a sea of colors in which are scattered a few splendid gems from the crown of the Waltz King. The interlude in

F major which depicts the feelings of the little Greta, whose role corresponds to that of Cinderella in the fairy tale, is one of the finest and most graceful of tone pieces. How inimitably he expresses her shy love and her desire to partake in the dance; and how sweetly, with his musical color gamut, he illustrates the scene when she returns from the ball and hears again in her dream the exquisite "Cinderella Waltz!" One of the pretty touches of the piece is the playing of the "Blue Danube Waltz" by an organ grinder, although no one but a Strauss could thus take the liberty of exploiting himself. Dance music seems in this ballet to be elevated to a higher plane, and in every movement the hand of the master is evident. The famous orchestra of the court, led with temperament and feeling by Weingartner, took up this unaccustomed work with eagerness, and one could hardly imagine a more ideal performance. The roles were splendidly rendered, especially by Fräulein Kohler at Greta, and the Berger sisters as Greta's sisters. At the close of the première the performers gathered on the stage, and the ballet master, Hassreiter, showed their appreciation of Weingartner's courtesy in conducting the ballet himself by presenting him with a golden baton. Warmly thanking them, Weingartner expressed the hope that the success of "Cinderella" would be of long duration.

Charlotte Braun, a veteran of the art of dancing and for many years a teacher of the royal dancing school, celebrated on Thursday her eightieth birthday, on which occasion she was given an increase of pension by the Emperor. Her mind is as keen as ever at eighty years. And seventy-five of them have been given to her artistic career, for at five years of age she entered the royal corps de ballet. Charlotte Braun is descended from a French noble family who fled from France to Germany during the Reign of Terror. She has often been told by her father how he was obliged to witness the execution of his king and to swing the red cap of the Jacobins, when he was but a child in the arms of his grandfather. Charlotte inherited the French temperament and became an apt pupil in the ballet, the art that was born in France in the eighteenth century. She was a pupil of Hoguet's, whose classical works, together with the more romantic creations of Taglioni, characterized the golden days of the ballet in Berlin under Frederick William III and the old Emperor. Fanny Elssler's perfect art found in her an ardent admirer. Very early she commenced teaching, and by the end of the fifties she had established a class which attracted the attention of the General Intendant, whose confidence in her ability, her devotion to her art and her force of character, led to his offer of a position as instructor in the royal dancing school in 1863. In 1877 she had the honor of presenting her classes to the old Kaiser. When seventy years old she was pensioned, but still continues to swing the baton in her private classes with the same zeal and love for her art as in past decades.

The Boston Male Quartet will give a concert here in the hall of the Hotel de Rome next Monday. The members of this organization are Messrs. Höfken, Matten, Knowles and Norcross. Webster Norcross is the manager. The Quartet has been singing with much success in prominent summer resorts, as Wiesbaden, Marienbad, Homburg and Aachen, during the past summer. An extended concert tour of Germany will also be undertaken this winter.

Unknown documents of great value for the biography of Gaetano Donizetti have come to light by accident. The

author, Rovito, bought a number of old works of a street bookseller in Naples, and in one of the books, printed in the first decade of the last century, he found between the leaves letters, yellow with age, which proved to have been written by Donizetti himself. They were sent to a friend in the year 1839, from Paris, where Donizetti was at that time for the première of his opera, "Lucia di Lammermoor"; they explained in detail the history of the period preceding that of his masterpiece, and gave an account of its reception at the Renaissance Theater, of Paris.

Quite a number of Hugo Kaun concerts, with programs made up entirely of his compositions, will be given in Germany this season. There will be one at Dresden, which I mentioned in a former letter; then comes Brunswick, with performances of the new violin sonata and "Fantasiestück," the "Passacaglia" for two pianos, and songs. The artists, besides Kaun himself, will be Theodore Spiering, Bruno Hinze-Reinhold, Wally Friedrich and Eugen Breger. A Kaun evening will also be given by Mr. and Mrs.



HUGO KAUN AND HIS PUPIL, ALBERT ELKUS, AT A BALTIC SEA SUMMER RESORT.

Breger at Darmstadt, when songs and etudes will be rendered. At Wildungen there will be a Kaun festival lasting two days, giving his symphony, "Marie Magdalena"; his symphonic prologue, "Fantasiestück," and songs. The orchestra will be conducted by Ferdinand Meister. Another Kaun concert will be given at Leipsic, when his sonata and suite, "Pierre and Columbine," will be played by Theodore Spiering and Madame Sattweber-Schlieper.

ARTHUR M. ABELL.

Maconda Opens Season in Memphis.

MEMPHIS, TENN., October 21, 1908
The musical season was opened most auspiciously last Tuesday evening at the Goodwyn Institute with a song recital by Charlotte Maconda, of New York, assisted by Georgia Bentley of the Chicago Conservatory. The program offered by Madame Maconda was a varied one, the artist showing her great versatility in meeting all its demands. In her opening number, "Amarilli Mia Bella," by Caccini, the musicianly qualities of the singer were at

once recognized. In the "Prayer" from "Tosca," by Puccini, and the "Chant d'Exile," by Vidal, her exquisite legato and facility of execution were greatly appreciated.

Miss Bentley is deserving of much praise, coming, as she did, at a moment's notice, to take the place of Georgia Kober, who was too ill to appear. Her accompaniments were sympathetic and accurate. In her solo work she was eminently satisfactory. She has a clear and well defined technic. Her playing of the "Spinning Song," Wagner-Liszt, and ballade, by Chopin, was received with enthusiasm. In response to the insistent demands of the audience, she gave as an encore a prelude of Chopin.

MARTHA TRUDEAU.

Peabody Recitals and Concerts.

The Peabody Conservatory of Music, Baltimore, has announced the following recitals and concerts for the season:

Friday, October 23—David Bispham, baritone.
Friday, October 30—Maud Powell, violinist.
Friday, November 6—*Louis Bachner, pianist.
Friday, November 13—Tina Lerner, pianist; *J. C. van Hulsteyn, violinist.
Friday, November 20—Kneisel Quartet.
Friday, November 27—Susan Metcalfe, soprano.
Friday, December 4—Alexander Petchnikoff, violinist.
Friday, December 11—Ossip Gabrilowitsch, pianist.
Friday, January 8—Germaine Arnaud, pianist; *Bart Wirtz, cellist.
Friday, January 15—Kneisel Quartet.
Friday, January 22—*Ernest Hutcheson, pianist.
Friday, January 29—Fannie Bloomfield Zeisler, pianist.
Friday, February 5—Kneisel Quartet.
Friday, February 12—Albert Spalding, violinist.
Friday, February 19—Jeanne Jomelli, soprano.
Friday, February 26—Alwin Schroeder, cellist; Barrington Branch, pianist.
Friday, March 5—Kneisel Quartet.
Friday, March 12—*Emmanuel Wad, pianist.
Friday, March 19—Cecil Fanning, baritone.
Friday, April 2—Kneisel Quartet.

Those marked thus * are members of the Peabody Conservatory staff.

Soloists for the Russian Symphony.

Tina Lerner will be the soloist at the opening concert by the Russian Symphony Society at Carnegie Hall, Thursday evening, November 12. Mischa Elman will be the soloist at the second concert, December 12. Both of these appearances will be the debuts of the young artists in America. Both are Russians. Germaine Schnitzer will appear with the orchestra at the January concert, and Petchnikoff at the February concert. In commemoration of the 100th anniversary of Mendelssohn's birth, February 3, Petchnikoff will play the Mendelssohn concerto.

Oskar Strauss (composer of "The Waltz Dream") had a strange experience at Prague with his work, "The Merry Nibelungen." The German Nationals, a political party at the Bohemian capital, thought to recognize in the piece a mockery of the Nibelungen saga, and they hissed, hooted and catcalled the performance until the police were forced to restore order.

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BERLIN MUSIC TEACHERS: VERNON SPENCER.

"Berlin does not need more American and English speaking students, but more teachers to look after the students already here," says Vernon Spencer, who resides in that city. Paradoxical as this may seem, it is, in fact, the truth, for, though Berlin has enough musicians who "give lessons," it possesses few teachers—teachers like Mr. Spencer, who have ability, keen insight, personality, and live for the work.

What Berlin needs is teachers who have both special talent and education as pedagogues and who devote their entire energy and ambition to teaching, and teaching alone—not pianists, singers and soloists, who, as quasi teachers, begrudgingly and unwillingly give spasmodic and irregular lessons because they have to fill in their time between concert dates! Not "teachers" who have a "Lebensstellung" (position for life) at some conservatory, and who, therefore, do not care particularly how, whom or what they teach; not "teachers" who live on pose, pointers, phrases and hints; not "teachers" of the old school, who terrorize their students and treat them with scant consideration; not "teachers" who talk and talk, but teachers who talk and teach; not "teachers" who imagine a lesson is a piano recital, and who, therefore, spend their time trying to make the pupil imitate; not a certain type of reproductive artists, who should not try to teach, because they instinctively do what is technically and artistically right, and, therefore, seldom know exactly how they do it! But teachers who intellectually systematize and organize material; who discern laws and principles and hold that nothing is accidental; teachers, who are modern musicians and withal psychologists; who understand the gentle art of "thawing out" the hidden ability of their pupils; teachers, who recognize the value of the average student and teach with understanding and sympathy, appreciating that the majority of the useful members of any profession are people of average ability; teachers, who send pupils out to fight the battle thoroughly prepared and with more substantial equipment than merely the borrowed glory of a teacher's name; and, lastly, teachers who know the student's ambitions, difficulties and circumstances, and who have an interest in their future, and who, after each lesson, consider whether they have earned or merely accepted their fee! Among this last group of teachers Vernon Spencer takes a foremost place, and his advent in Berlin is a timely one.

Some five years ago Mr. Spencer left Leipzig, where he had taught for years and was critic of the *Neue Zeitschrift für Musik* and went to America. He went to America principally because he found that, as 60 per cent. of his pupils were Americans, it was necessary for him to know their home and local condition, their country, musical life, ideals, ambitions and prospects if he hoped to teach them with the best results.

Mr. Spencer is right when he says: "The first principle

for successful teaching is—respect the pupil," and to do that the instructor must know the pupil and the pupil's country.

Each year in America, therefore, he traveled thousands of miles, visited most of the principal cities and studied their musical life, visited their conservatories, met the teachers, and during most of the time lived in the Middle West, where the dominant spirit of America hovers. He camped with his family for months in the heart of the Rockies, and again in the Canadian forests, and the mountains of North Carolina, and saw every phase of American life, musical and otherwise.

Mr. Spencer recognizes that American students still come to Germany, therefore his advent in Berlin is one of importance to them, for he adds to the few real teachers of the metropolis, and comes just at a time when students are commencing to realize that six or ten lessons a season with a pianist who considers "teaching" a necessary evil, or "lessons" with a "Vorbereiter," gives them merely something to talk about when they return home. Students and parents are also commencing to realize that a well developed ability stands the student in greater stead and procures him a better position and more respect than the statement that they studied with Blank, the celebrated pianist, and when asked to play rather indulge the listeners with anecdotes about said Blank, "who cannot teach, it is true; but who 'inspires,' you know!"

The best inspiration is progress and that is only possible by well directed, regular, systematic endeavor. Students must come to Germany for the opera, concerts and general musical education—they can also come for the benefits other than musical to be derived from study in a foreign land; but if they come young enough for this very education to help them artistically, they are too young to make progress on a few suggestions thrown out in an offhand way in occasional lessons.

They need the interest of men who, like Mr. Spencer, "inspire" with results and who turn out teachers with principles to work on and concert pianists with modern technical equipment and interesting and unusually replete repertoires.

It would be nonsense to say that Mr. Spencer's methods are simple—they are subtle. Yet, though he is right when he says "simple methods are for simpletons," the fundamental principles are simple, as all truths are. "For a person with enough intelligence to study anything; with a hand not crippled and an ear able to distinguish relative pitch, music and piano playing should not be scaled arts," Mr. Spencer says, "for such a person can acquire a reliable and interesting technic, a receptive and retentive memory and a thorough understanding of the laws of interpretation, as well as an extensive repertoire; and even though the 'divine spark' is missing, good taste and artistic perception can be developed to a remarkable degree. How much more, then, can be attained with pupils naturally receptive musically and pianistically gifted!"

But to get such results the method must be systematic and intellectual and, as Mr. Spencer proves, nothing must be left to accident. The pupil must fully understand each step made or about to be made, and the choice of proper

teaching material is of greatest importance if gradual growth technically, musically and mnemonically is to be obtained. Mr. Spencer says: "The pupil must never be discouraged, never made nervous and ill at ease, and always know that the object he is working for is attainable by a reasonable amount of effort. The pupil must furthermore early discern that system (complex, maybe, because various phases of the art which do not conflict are taught simultaneously) and not practice is the basic principle." Mr. Spencer lays great stress on memorizing, as it cultivates the brain to analyze, the eye to discern, the ear to hear and the musical mind to become receptive.

It does not harm a person who memorizes easily to be shown how to do so still more easily and more reliably, while, for the person who cannot memorize easily and has never been taught to, the enjoyment of study is often entirely taken away.

Most "teachers" simply tell a student to bring a work "memorized next lesson," and yet never explain how or what to memorize! And how many teachers use systematically graded material for the development of the memory? Mr. Spencer's students do not play a composition ten thousand times (muscular memory) in the hope of ultimately retaining it, nor are they told, when a difficult passage causes trouble "Es kommt mit der Uebung" (it will come with practice)!

His pupils memorize everything, including studies (what few are given!) and works for two pianos, and do so quickly, and they retain everything of importance that they have once memorized, and, furthermore, are able to play them at any moment.

One of his pupils—Marie Sloss (age eighteen)—recently played in public on two evenings, with but one day intervening, the Schumann A minor, Chopin F minor, Grieg A minor, Rubinstein D minor, Tchaikowsky B flat minor concertos and Chopin's twenty-four preludes, and could have followed these evenings with six further recitals, as her repertoire now approaches three hundred works.

In speaking of her playing of the Tchaikowsky concerto and a program of solo pieces by Reger, Debussy, Bollinger, Henselt, Rubinstein and Godowsky on July 16 in Chicago this summer, the Chicago Journal said:

The recital given by Marie Sloss, an eighteen-year-old American pianist, aroused the small audience to a high pitch of enthusiasm. * * * Miss Sloss made the works the medium for the display of a technic which has already, in point of facility, if not of strength, progressed far on the road to virtuosity. * * * She thinks logically and keenly and her readings therefore bear the mark of an authority that is rare in one so young.

The Inter Ocean says:

* * * Miss Sloss, however, does not need the lure of a novel program to add interest to her piano playing. Although she can hardly be out of her teens, she has attained a considerable pianistic mastery and, what is better still, an intellectual grasp of the not simple compositions that is the surest evidence of a notable interpretative talent and excellent teaching. Sympathy, poetic insight and an abundant temperament are the qualities that speak with convincing power in the playing of this young American, and those who were so fortunate as to hear her yesterday felt that her future was assured.

Fern Kerr, after fifteen months' work with Mr. Spencer, and at the age of fifteen, gave a two hour historical recital comprising fourteen solo pieces, two sonatas and two concertos, and a few months later played the Mozart A major concerto, No. 23, with the Chicago Symphony Orchestra without previous rehearsal, the papers remarking that "No trace of hesitancy was apparent either in her manner or playing, and her rhythm was so steady that the conductor seemed to have no difficulty

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Vol. 5 is devoted to compositions by Claude Daquin, *French*; Wilhelm Friedemann Bach, Graun, Hasse and Krebs, *German*; Arne, *English*, and Battista, Galuppi, Paradisi and Pescetti, *Italian*.

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in keeping soloist and orchestra together. Perhaps the most noticeable feature of the performance was her fine dynamic shading."

One year later Miss Kerr played in two successive recitals in one week, six concertos and several solo pieces, and at the age of nineteen possesses a remarkable memory repertory and technic. Jessie B. Haynes, Gertrude K. Mutton, Dora Carroll, Anna Isham, Elsie Ackerman, Naomi Engert, Lucretia Leigh, Violet Roberts and Mrs. Floyd Robbins are other pupils, able to show like development of memory.

As regards technic Mr. Spencer is a specialist, teaching, however, that the study of technic goes hand in hand with the cultivation of a broad musical intelligence through memorizing and interpretation. His pupils are early taught to appreciate the sensuous value of tone, and in particular piano tone. Mr. Spencer teaches that no interpretation is accidental or arbitrary—it can be instinctive or calculated, but always is based on laws. He teaches that a student can only be taught to interpret with his head, and that for every nuance or effect, contrast or climax, there must be a reason beyond the blatant "My teacher told me to play it that way."

Nothing is accidental with Mr. Spencer, neither interpretation, fingering, pedaling, memory, technic nor success!

Mr. Spencer is, himself, a fine pianist, and devotes his ability in that direction to his teaching. He uses a teaching repertory of some 3,000 works and argues that for the first two years or so modern works should be given a place of great importance in the study material, as they are more pianistic, lie better for the hand, are generally easier to memorize, and, for the young student, more interesting; then the classics, for the appreciation of which a certain amount of musical and pianistic maturity is essential.

Mr. Spencer is a teacher, distinctive, original and earnest, and his success in Berlin is assured!

Maconda's Tour.

Madame Maconda is having fine success on her tour. After her two recitals in Lincoln, Neb., and concert in Memphis, Tenn., the soprano went to Godfrey, Miss., to fill an engagement at Monticello University. Her tour is to be continued through Iowa and Illinois and then up into Wisconsin. She is booked by her manager, R. E. Johnston, for recitals and concerts in Milwaukee, Fond du Lac, Des Moines and Galesburg, and smaller towns en route.

A contingent of Irish competitors has been taking part in the international Roman Catholic athletic meeting held in the grounds of the Vatican. Dressed in short tunic, cap and sandals, they brought with them a Gaelic piper, whose melancholy music aroused much attention among the Italians.

DORA BECKER'S VIOLIN RECITAL.

Dora Becker's name has been enrolled among the artists who have opened Mendelssohn Hall. For this season, Miss Becker has that distinction, for the violinist gave her recital in that hall Wednesday night of last week, assisted by Charles Norman Granville, baritone. An audience of real music lovers assembled to welcome Miss Becker, whose well schooled art is recalled by some who attended her concerts when she was a child. Miss Becker is today one of the few women violinists who play the classics with understanding. She has the repose and breadth as well as the technical skill required for a proper interpretation of the old masters. In some of her performances last Wednesday she equalled some of her most distinguished male contemporaries. She has the feminine charm, but, for all that, she penetrates the depths of music, and, above all, keeps herself well informed in the matter of novelties that are worth while. The following program shows that Miss Becker played some new compositions:

Concerto, B minor.....Saint-Saëns
Sonata for violin alone, op. 42 (first time), by kind permission of the publishers.....Max Reger
Sostenuto and Chaconne.....
Woo Thou Thy Snowflake (from Ivanhoe).....Sullivan
The Pretty Creature.....Old English
A Soldier's Song.....Hermann Löhr
Minuet.....Mozart
Gavotte.....Rameau
Arioso.....Handel
Gavotte.....Gossec

Arranged by Willy Burmeister.

Traumerei.....A. Cor de Las
Perpetuum Mobile.....Ries
Miss Becker secured and studied the Reger composition while she was in Europe the past summer. The composer, who is now a vital topic for discussion in the musical world, makes no attempt to disguise the fact that his work is written in the style of Bach, but it also has the touches of modernity that separate it from the pre-classical period. Technically, the sonata is as difficult as the caprices of Paganini. Miss Becker succeeded admirably in its presentation. In the Saint-Saëns concerto, however, she was handicapped by her accompanist. An orchestral accompaniment for a violin concerto, arranged for piano, must be played by a master, and even then it seems heroic to undertake such a feat. The young man who supported Miss Becker on this occasion proved wholly inefficient, and, as a result, the soloist did not shine as she did later in the group of classics arranged by Willy Burmeister. In this style of music Miss Becker was decidedly at her best. The dainty gavotte by Gossec was recommended.

Mr. Granville's singing was most enjoyable. He has an excellent voice and method and is a refined and intelligent artist. The "Soldier's Song" by Löhr was repeated in response to several recalls.

One listener, when leaving the hall after the concert, said the audience that came to hear Miss Becker was one

of the most musical he had seen in Greater New York. Richard Arnold, concertmaster of the New York Philharmonic Society, and one of Miss Becker's teachers; William C. Carl, Mr. and Mrs. Clarence Eddy, Alois Trnka, and a delegation of young violinists belonging to the Amicitia Orchestra, of Hudson County, N. J., were among those who led the applause. The Amicitia Orchestra, by the way, is an organization of amateurs who play the best music and give concerts with paid soloists.

Nordica's Concert Route.

In reading over the route of Madame Nordica's concert tour, it will be noted that the prima donna is booked until Monday of Christmas week. October 26 she and her company were in Chattanooga, Tenn., and tonight (Wednesday) they give a concert in Nashville, Tenn. October engagements close at Knoxville Friday of this week. The route for November and December booked by Madame Nordica's manager, R. E. Johnston, is as follows:

Monday, November 2—Memphis, Tenn.
Monday, November 9—South Bend, Ind.
Tuesday, November 10—Milwaukee, Wis.
Friday, November 13—Minneapolis, Minn.
Saturday, November 14—Valley City, N. Dak.
Monday, November 16—Denver.
Wednesday, November 18—Salt Lake City, Utah.
Friday, November 20—Butte, Mont.
Monday, November 23—Boise City, Idaho.
Thursday, November 26—Pullman, Wash.
Saturday, November 28—Spokane, Wash.
Wednesday, December 2—Seattle, Wash.
Friday, December 4—Vancouver, B. C.
Tuesday, December 8—Victoria, B. C.
Wednesday, December 9—Tacoma, Wash.
Friday, December 11—Portland, Ore.
Sunday, December 13—San Francisco, Cal.
Tuesday, December 15—Oakland, Cal.
Wednesday, December 16—San Francisco, Cal.
Friday, December 18—Los Angeles, Cal.
Saturday, December 19—Redlands, Cal.
Monday, December 21—San Diego, Cal.

Mr. Johnston has many engagements scheduled for the prima donna for after the new year.

Topeka Music Club Advances to Legal Age.

The Ladies' Music Club, of Topeka, Kan., is celebrating its twenty-first birthday. The new year book, just issued, is tied in golden tinted ribbon and the cover is illuminated with gilt lettering. The officers of this banner year are: President, Ellen Parkhurst; vice president, Mrs. J. W. Going; secretary, Helen Hogeboom; treasurer, Mrs. Sadlier J. Hodgins; corresponding secretary, Mrs. F. P. MacLennan; librarian, Mrs. Robert D. Carter; Federation secretary, Mrs. MacLennan. Mrs. John W. Hardt, who now resides in South Haven, Mich., is honorary president of the club. The composers to be studied this season include Mendelssohn, Moszkowski, Raff, Wagner, Schütz, Haile, Herman, Von Fielitz, La Forge, Rogers, German, Ronald, Lehmann, Somervell, Elgar, Sullivan, Whelpley, and Liddle.



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35 WYMOUTH ST.,
LONDON, W., October 14, 1908.

After an absence of nearly a year and a half from London, it was only to be expected that a large audience would attend Albert Spalding's recital yesterday afternoon, for during his previous visit he made an excellent success wherever he appeared. It was feared that his forthcoming tour in America might prevent his coming to London this autumn and winter, so it is of particular interest to know that he will give two recitals here previous to leaving for his American tour. Albert Spalding was born in Chicago August 15, 1888, being the son of Mr. and Mrs. Walter Spalding. His mother was Marie Boardman, one of the finest of amateur musicians, and the beautiful Spalding home in Florence has long been a musical center. Saint-Saëns, Pugno and other masters of music have been guests there, so that Albert Spalding, like Mozart, grew up in a distinctly musical atmosphere. At the age of seven, having heard an Italian violinist play, the boy became fascinated by that particular music and begged for an instrument; so great was his facility in using it that his parents decided to commence his musical education at once and confided him to Professor Chitti, of Florence. From the day of his first lesson the young violinist made the most marked progress, and at ten years of age was invited to play at an important charity concert presided over by the Duke and Duchess of Connaught, which was an immense success celebrated by the entire Italian press, who were enthusiastic over young Spalding's genius. Two years later he made a second appearance at the Metropolitan Opera House, of New York, when similar enthusiasm was evoked and led to a course of violin work with Jean Buitrago, the distinguished head of the New York Conservatory.

When only fourteen Albert Spalding went to Bologna to try for the celebrated Bologna Conservatory diploma of Professor of the Violin, and so brilliantly did he pass the examination that he secured forty-seven out of fifty points when only thirty were necessary to obtain the correct title. The astonished but admiring professors searched the books containing the records of the conservatory to see if any other artist had so distinguished himself at fourteen; only one other name was recorded—that of Mozart. Preferring to rank as a great artist rather than a prodigy, Albert Spalding, refusing all the advantageous offers that were made him to tour, went back to his musical studies, this time with Lefort, director of the great French school of violin. At the Conservatoire no student was more conscientious, more laborious than the young and already celebrated professor. After several years of brilliant preparation young Spalding decided to make his debut in Paris on June 6, 1905, a debut remarkable for its success and dignity. A second hearing in Paris with Adelina Patti and Colonne confirmed the excellent impression he had already

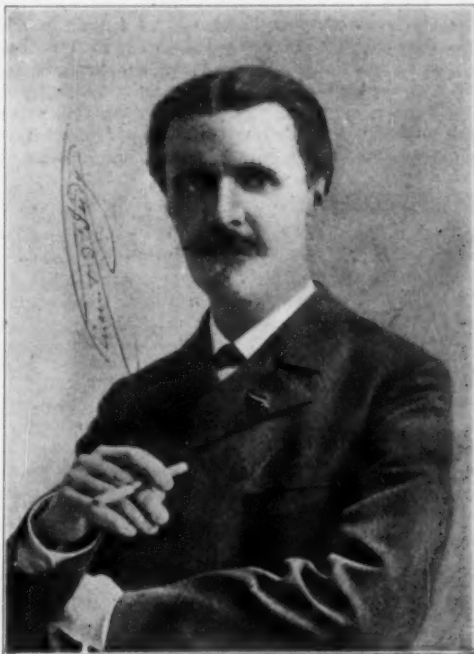
made, and Albert Spalding then came to London, where he played with marked success with Henry Wood, Hans Richter and the Philharmonic and Symphony orchestras.

Marian Gilhooley, daughter of Judge Gilhooley, of New York, Washington and New Jersey, who has been studying the piano in Paris for some years with Harold Bauer, is announced to make her debut in London in November. Lillian Blauvelt will appear at this concert.

Charles Tree was the hero of an adventure recently. He dived from a yacht off the Isle of Wight to rescue his host, who was suddenly overcome by the heavy sea, and brought him safely to the vessel.

Frederic James, a native of Bristol, where he filled the position of solicitor's clerk, has decided to adopt music as a profession. He has a baritone voice and will make his first London appearance toward the end of November.

A new pianist is to appear at Steinway Hall during the autumn season. Her name is Jolanda Merö and she comes



LATEST PICTURE OF VINCENT D'INDY.

from Budapest. Those who have heard her play think her very talented and predict a brilliant future.

In some of the announcements about Madame Leschetizky, who is playing in Audrey Chapman's concert on December 15, it was wrongly stated that she was the fourth wife of the well known professor of that name. This is incorrect; she is the third wife. Marie Gabrielle Leschetizky is a Pole, and an ardent patriot. Her maiden name was Von Rosborska; she is of a good family. Her education was received at the convent of the Sacre Cœur at Lemberg. She has made public appearances at Wiesbaden and Salzburg, with great success.

The Strings Club opened their third season at Salle Erard last week, when Alfred Gibson, H. Wynn Reeves, Albert Hobday and W. E. Whitehouse played a program of chamber music, in which they had the assistance of Fanny Davies in the Brahms piano trio in C.

Following are some London press notices of Mischa Elman, the violinist:

The beginning of the fourth season of the new series of Sunday afternoon concerts at the Royal Albert Hall yesterday was greeted

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by a very large audience. The instrumental soloist was Mischa Elman, who in bidding a temporary farewell to his English friends played more perfectly than he has ever played before.—Morning Post.

Most people had probably come to hear Mischa Elman in the solo part of Lalo's "Symphonie Espagnole," for the rest of the program was not eventful. The absolute silence in which the vast audience listened to the young violinist's playing in the slow movement of the concerto was a genuine tribute to his power of swaying the emotions of his hearers. The purity of his phrasing and expression, indeed, gave the music a profundity of feeling which it does not in reality possess.—Daily News.

Mischa Elman's playing of three movements from Lalo's "Symphonie Espagnole" was extraordinarily vivid, and each detail of his perfect phrasing made its effect.—The Times.

Mischa Elman, most versatile of violinists, played three movements of Lalo's exacting "Symphonie Espagnole" with superb ease and grace, but it was a matter for regret that much of the pianissimo passages in the work should be lost in the huge hall.—Standard.

In Lalo's work, of which three movements were given, the soloist was Mischa Elman, whose presence doubtless accounted in no small measure for the size of the audience, and his playing was, as always, delightfully stimulating. Needless to add, his admirers lavished upon him their warmest tributes.—Daily Telegraph.

The Sheffield Music Festival has come and gone, but the audiences at the majority of the concerts were not large. "Elijah" opened the festival, but the hall was not crowded; this state of affairs was more noticeable on the following day, when César Franck's "The Beatitudes" was sung. The experiment was tried of interspersing the rehearsals and the concerts, but it was not voted an entire success, although the result financially has not yet been announced.

Announcement is made that Sir Edward Elgar has resigned the Richard Peyton Chair of Music at Birmingham, the reason given being that he is in indifferent health and has been advised to spend the winter abroad. He was appointed to this professorship when it was founded, in January, 1905. Richard Peyton made the offer of £10,000 for the endowment of the chair, stipulating that it should, in the first instance, be offered to Sir Edward Elgar. A few weeks after his acceptance of the chair, the University of Oxford conferred upon him the degree of Doctor of Music, honoris causa. For his inaugural lecture in March of that year, he took for his subject "The Future of English Music."

Otto Meyer, a young American violinist, who is soon returning to his own country for a concert tour, is giving a recital in London on the 15th. He leaves for New York almost immediately afterwards, as he is booked for an engagement there early in November. For the past year Mr. Meyer has been concertizing in Germany and France, having previously appeared in Bohemia. Wherever he has played the critics have predicted a brilliant future for him, a prediction that will probably be shared by his own countrymen and women.

Under the patronage of the King and Queen and the Prince and Princess of Wales, the twelfth Bristol Musical Festival will be held commencing October 14 and ending next Saturday. George Riseley is to conduct and there will be a chorus of 400 singers, with an orchestra of ninety. As usual in English music festivals, the opening number will be "Elijah." Sir Charles Stanford's new cantata, "Ode on the Death of Wellington," will be produced; while Bach's cantata, "Watch Ye, Pray Ye," will

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have its first public performance in England. A new cantata, "Andromeda," by Cyril Rootham, is also to be sung.

The Royal Choral Society is to open its season on November 5 with the customary performance of "Elijah." Sullivan's "Golden Legend" is set down for the December concert, while in January, Sir Frederick Bridge's "Rock of Ages" and Dvorák's "Stabat Mater" form the program. February brings "The Dream of Gerontius," and in March, Bach's mass in B minor is promised. "The Messiah" is to be sung on New Year's Day and Good Friday. Sir Frederick Bridge is to be the conductor and H. L. Balfour, organist.

The Earl of Plymouth has accepted the office of president of the London Choral Society.

Arthur Newstead, whose serious injury to his eyes caused him to cancel all his engagements last spring, has just undergone an operation which has proved successful, and he has commenced, at Bath, a series of recitals to be given in thirty-six towns, which will conclude in December.

The first of two violin recitals will be given by Ysaye on October 21, the second one taking place November 4. Max Bruch's second violin concerto in D minor, which is not so often played as the No. 1, is to be heard, and Vitali's "Chaconne," with organ, which Ysaye played at his recital last autumn, is to be repeated "by request." The pianist will be, on both occasions, the violinist's brother, Theophile Ysaye.

Only ten days more remain of the Promenade Concerts, during which time there will be the usual interesting programs.

A. T. KING.

LOS ANGELES MUSICAL NEWS.

LOS ANGELES, Cal., October 15, 1908.

Since the first correspondence, signed by the writer, has appeared in THE MUSICAL COURIER, a number of letters of inquiry have been received and answered. One letter, from New York, makes inquiry regarding an opening for a distinctly Leschetizky exponent. Los Angeles does not possess any person who is specializing on any master's method. There are a number of pianists of eminently artistic attainments who have been pupils of the famous Leschetizky and other successful performers, who have spent a life in careful and thorough investigation of the

best and shortest road to a perfect ideal. Yet, some here believe that one who would specialize some renowned master's method could not be otherwise than successful. Another letter, from an eminent organist, makes inquiry as to opportunities in his chosen profession. Observations lead to the conclusion that there are more resources at his command on this coast than in the Middle West and South. There are few cities which do not have one or two pipe organs that compare favorably with the organs of the larger cities. But the players who are really prepared to get the best results from their instruments are few. Archibald Sessions, of the Pro-Cathedral; Frank Colby, of St. Vibiana; Dean Skeeles, of the First Congregational Church; Ray Hastings, of the First Methodist Church, and other skilled players, know well what results may be produced and how to produce them.

Attending a divine service, not long since, the writer listened to a large three manual organ groaning forth Schubert's "Serenade." It was played on the full great, with about one half of the pedal notes either missed altogether or the wrong notes taken. That church is contemplating adding \$1,000 per annum to the minister's salary, which is now more than a liberal one, while the church is paying the magnificent sum of \$30 per month to the schoolgirl organist. Now, let some of the organists desirous of visiting Los Angeles come here and give recitals. If the beauties of the instrument were displayed by a master player congregations would begin to value organ music from a different standpoint, and realize that skilled organists are entitled to liberal compensation.

Another letter is in the nature of an inquiry about the best school of music. In Los Angeles there are no poor ones. If the inquirer will refer to the city directory he will find an ample supply. The list may be headed by some deplorable banjo or guitar school, that in print occupies a position with worthy institutions.

Los Angeles will have another series of the Lambardi Opera Company performances. Mr. Berry, the manager, proposes to submit a list of operas, making such selections as will represent the largest number of requests. It is intended that the orchestra shall be reorganized as well as the chorus. The musical directors will be Jacchia, Agida, and Edoarle Lebegott. Not having access to the Metropolitan or Hammerstein productions, no doubt the Lambardi Opera will receive the attention

of a large music hungry, music loving public. It will be the only company to come here this year.

Under the direction of Harley Hamilton, the Woman's Symphony Orchestra has taken up rehearsals for the seventeenth season. Forty-nine members of the fifty-five which constitute the orchestra were present. A Beethoven symphony was rehearsed and much enthusiastic interest was evident throughout the entire week.

Domenico Russo, who has been prominent in Los Angeles musical circles, is now creating a very favorable impression in Chicago, in the Theatre International.

Lucy Witthoff, a promising soprano, will soon leave Los Angeles and go to Germany, where she hopes to continue her studies.

EUGENE E. DAVIS.

Boston Symphony Programs.

The first pair of concerts by the Boston Symphony Orchestra, in New York, will be given in Carnegie Hall on Thursday evening, November 5, and Saturday afternoon November 7. Mr. Fiedler is not certain about the program, but he will probably use for Thursday evening that which was his introductory program in Boston. It comprises the "Leonore," No. 3, overture, by Beethoven; Brahms' C minor symphony, the love scene from Richard Strauss' opera, "Feuersnot," and the "Tannhäuser" overture. He is thinking of playing on Saturday afternoon Rimsky-Korsakoff's symphonic suite, "Scheherazade," and the "Eroica" symphony.

Werrenrath Recital in Coshocton, Ohio.

Reinald Werrenrath, the baritone, will give a recital at Coshocton, Ohio, Thursday evening of this week (October 29). His program will include: "Lungi dal caro bono" (Secchi); "Caesar's Lament," from "Julius Caesar" (Handel); three Indian songs, by Carl Busch; songs by Schumann, Franz and Wolf, and, lastly, a group of five songs by American composers, namely, Harriet Ware, Howard Brockway, Bruno Huhn, C. B. Hawley and Chester Searle.

Alexis Davidoff's opera, "The Sunken Bell," was produced with success recently in Mayence. The premiere of the work was at St. Petersburg, in 1903. Davidoff is a nephew of the famous cellist of that name, and was his pupil.

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OFFICE OF PRESS SECRETARY, MRS. JOHN OLIVER,
156 NORTH BELLEVUE BOULEVARD,
MEMPHIS, TENN., October 22, 1908.

Among the new clubs to come into the Federation this week are: Treble Clef Club, of Charlotte, N. C., with Mrs. A. D. Glascock, president; the Etude Club, of Muskogee, Okla., Mrs. W. D. Lansford, president; Matinee Musical, of Ennis, Tex., Mrs. Josephine Yarbrough, president. All of these clubs are from the Southern section. Mrs. Claude Steele, of Muskogee, Okla., is vice president of that section and is an untiring worker for the clubs of the South.

The Treble Clef Club, of Charlotte, N. C., is a musical department of the Woman's Club, one of the largest and most progressive bodies in the State. For its motto this department has: "Punctuality is the Politeness of Kings; Let it be of Women," and a most interesting outline of the plan of work for the coming season is given in an attractive year book which has just been issued. The first year plan of study, as given by Mrs. Wardwell and the Federation, will be used by the Treble Clef. The opening meeting of the season was held on October 7, with Mrs. A. D. Glascock, chairman, when the following program was heard: Paper, "The Evolution of the Piano," Mrs. A. D. Gilchrist; Question Box, "The Piano" (talk on correct use of pedal), Mrs. Glascock; paper, "Puritan Psalmody and Old Hymn Tunes," Mrs. E. P. Tingley; "MacDowell's Deserted Farm," Mrs. Gilchrist, and "The Pilgrims," Mrs. Julian Byrd. The Treble Clef department opened this, the first, season, with twenty-seven active members.

The Cecilians, of Freehold, N. J., celebrated "President's Day," October 22, with an elaborate program and reception. Mrs. J. B. Conner is the newly elected president.

The Beethoven Club, of Memphis, Tenn., has issued the following list of artist attractions for the coming season: November 2, Lillian Nordica, soprano; December 15, Beethoven Symphony Orchestra; January 16, Josef Lhévinne, Russian pianist; February, Beethoven Symphony Orchestra; March (artist to be announced later); April 30, Royal Dresden Orchestra. A \$5 club membership entitles members to free admission to all the foregoing attractions.

The Music Club, of Pawnee, Kan., has changed its name to Beethoven Club, and is doing good work.

The Fortnightly Club, of Bartlesville, Okla., has changed its name to the Tuesday Club. Mrs. John Galhun is the recently elected president.

The Cynthia Musical Club, of Cynthia, Ky., has just opened its tenth season with the following official board: Sallie Ashbrook, president; Mrs. E. W. Bramble, first vice president; Mrs. W. L. Northcutt, second vice president; Mrs. A. S. Mickey, secretary; Mrs. J. C. Dedman, treasurer. The opening musicale was given on October 14. Miss Haviland had charge of the program, "Music of the Sea."

Manuscripts for the American Music Contest have been submitted to the judges. Many contestants sent manu-

scripts after the contests had closed. These will, of course, be returned.

There will be a meeting of the Board of the National Federation of Musical Clubs at Grand Rapids some time during the fall. The object of this meeting will be to attend to the accumulated business of the past year and to arrange plans for the meeting of the national body in biennial session at Grand Rapids, in May, 1909.

NOLA NANCE OLIVER.

Thaddeus Rich, Interpreter of the Old Masters.

Year by year an ever increasing number of violin players are appearing before the public, who come equipped with natural talent, marvelous technic and a charming quality of tone. Harmonic double stops and octave runs present no difficulties to this newer generation of violinists. They are at home with one and all of the modern acrobatic concertos. One thing only many of them lack: They cannot play the great masters. That part of violin literature left to us by Bach, Beethoven, Handel, Haydn, and Spohr is a sealed book to many. This is the music that Joachim understood, and could play; that Ysaye can play, and this is the music that Thaddeus Rich can play. Of the thousands of artistic players in the United States today, Mr. Rich alone possesses that breadth, that dignity and repose which must be present in a satisfactory rendering of the mighty classics, the imperishable music of the ages.

Thaddeus Rich was born in America twenty-two years ago. At the age of ten he was playing solos with prom-



THADDEUS RICH.

inent orchestras and musical societies. Sent to Germany when twelve years old, he entered the Leipzig Conservatory of Music, graduating on his fifteenth birthday. To gain experience in orchestral work he became first violinist of the famous Gewandhaus Orchestra for the season of 1901-1902. Since then he has spent two years studying with Joachim, making extensive concert tours in Europe, and acting as first concertmeister of the Western Opera, in Berlin, at the early age of eighteen. After another year's concert tour in Europe, Mr. Rich returned to America at the age of twenty, after an absence of eight years. For two years he has held the responsible

position of concertmaster of the Philadelphia Orchestra, under the direction of the late Fritz Scheel and Carl Pohlig. When Mr. Rich took his seat at the opening concert of the Philadelphia Orchestra last week, the applause that broke out from all parts of the house showed the satisfaction of Philadelphia's most critical audience at his return for his third season.

It must not be supposed for an instant that Thaddeus Rich is not a brilliant performer of the French and Italian school of composers. He plays the modern composers wonderfully well, and is always the master of his instrument. Some critical opinions read:

Thaddeus Rich played without affectation, with a majesty and grace, a purity of tone, a correctness of expression, a natural warmth, and a marvelous technic that won his audience at once and resulted in repeated recalls.—Indianapolis Star.

In being chosen twice in one season as soloist with the Philadelphia Orchestra, Mr. Rich has established for himself a precedent which is a compliment to the versatile genius of the young man.—Philadelphia Evening Telegraph.

A concertmaster who can step to the front and play a Bach concerto in such fashion and whose playing was deeply and loudly appreciated is a treasure, of which Philadelphia may well be proud.—Philadelphia Press.

The soloist of the evening was Thaddeus Rich. While a young man, yet he was a master of his instrument and the musical treat of the evening. He played "Andante and Caprice," Ernest Guiraud, with orchestra accompaniment. Words fail to express the satisfaction that this playing gave or the applause received. For an encore he played a Bach prelude.—Wilmington Star.

Spalding's London Success—Fourteen Recalls.

The young American violinist, Albert Spalding, played at two highly successful concerts at Bechstein Hall, London, on October 13 and 20. Mr. Spalding appeared with the London Philharmonic Orchestra; Safonoff coming to London from St. Petersburg especially to conduct these two concerts. On the first date his masterly rendering of the Tchaikowsky concerto called forth tumultuous applause; while on the 20th, his second audience was, if possible, even more enthusiastic, giving the young artist fourteen recalls. Mr. Spalding will sail for America on October 28 (today), and he will make his debut in America at Carnegie Hall, November 8, assisted by the New York Symphony Orchestra.

Trnka-Fernow Program.

Alois Trnka, the violinist, and Sophie Fernow, pianist, will unite in the performance of the Brahms G major sonata, at their concert in Mendelssohn Hall, Friday evening, November 6. Mr. Trnka will play the Joachim "Hungarian" concerto; "Serenade Melancolique," by Tchaikowsky; "Gondoliera," by Sgambati, and "Skocua," a Bohemian dance, from Smetana's opera, "The Bartered Bride," arranged for violin by Franz Ondricek. Miss Fernow will play soli for piano from the works of Beethoven and Brahms. Reba Cornett-Emery, soprano, will sing a group of songs and an aria from "Aida."

Dramatic Mathematics.

A decided novelty was offered at the New German Theater, on Tuesday, October 27, when a comedy with the queer title "2 x 2 = 5," was produced for the first time in this country. The play is by Gustav Wied, a well known Danish writer. It was a great success last season in Germany.

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A PILGRIMAGE TO BONN.

"Es klingt ein heller Klang,
Ein schönes deutsches Wort
In jedem Hochgesang
Der deutschen Männer fort."

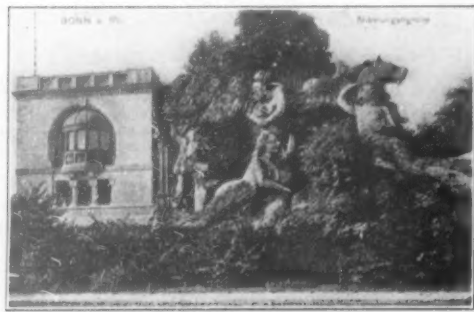
This word, as all Germans know, is the Rhein—"der heilige Rhein"; the lines are Max Schenkendorf's, and of all places on the Rhine where they might well have been inspired, Bonn, I should say, is the very one. Small wonder that, with such a luxury of beauty, Bonn's poet, Karl Simrock, should have warned all earnest youths against the seductive influence of this magic river—"Zieh' nicht an den Rhein, Mein Sohn, ich rate dir gut." For me and hundreds of others, however, it is full of inspiration, and in this spirit I will attempt to describe the place, so fraught with memories, sacred and beauti-

Godesburg; to the right the bridge, extending its elastic span, while toward the landing a ship was approaching, bearing a host of pilgrims, who had just returned from a "Wallfahrt," or pilgrimage to Bornhofen, accompanied

tery at the foot of the mountains, of the "Feindliche Brüder," and others; Franciscans from the Kreuzberg, all dressed in festival attire. A beautiful and impressive picture, one not easily effaced from the memory. The lines of Robert Bernick, in that song of Schumann's, "Sonntag am Rhein," come involuntarily to my mind:

"Vom Dorfe hallen Orgelton,
Es tönt ein frommes Lied;
Andächtig dort, die Procession
Aus der Capelle zieht."

I, too, like them, am making a pilgrimage, though not to Bornhofen; to the little house on the Bonn gasse, No. 20, is where I shall turn my steps. On the way I must cross spots sacred to the memory of Beethoven's city. First, I mount the Alten Zoll, where one gets another magnificent view of the Rhine, and, as I do so, strange and monstrous figures hewn out in rock meet my view. It is the Nibelungen Grotto, and these are none other than the Nibelungen, who once had their habitations in the mountains and in other haunts of this enchanted river. The steps lead to a beautiful little park, in the center of which is a statue of E. Moritz Arndt, the old



NIBELUNGEN GROTTO IN BONN.

ful, that its very name seems informed with an almost solemn presage. But I should first apologize for such attempt, as, to quote again from one of our own beloved poets, "To do it well, one should write like a god; and his style flow onward royally, with breaks and dashes, like the waters of that royal river, and antique, quaint, Gothic times be reflected in it." Alas! like him, I, too, will say, "My style flows not at all!"

As I landed near that bridge, with its ethereal lightness of poise and those symmetrical arches, one of the numerous inns along the river allured me by its title, "Rhein-eck." Here, thinks I to myself, is an enchanting "corner," and true to my thought the hotel porter showed me to a corner room, with a balcony overlooking the river, where, in the distance, the Siebengebirge towered aloft and rearward the Wolkenburg—the Mountain of the Clouds—while grim Drachenfels, "old in story," looked down in grimmer defiance on the dashing flood below. To the left I could see the ruined towers of



BEETHOVEN MONUMENT IN BONN.

by one of the parish priests and Franciscan monks from the Kreuzberg. The strains of their beautiful "Marienlieder," floated up toward my window, adding to the enchantment of this beautiful scene. As they landed they were met by their friends, by another of the parish priests with acolytes, bearing cross and banner, followed by a large number of pretty children, all dressed in white, and hundreds of onlookers; while at the rear were the monks, some of whom I took to be Capucines, from the monas-



BONN, ON THE RHINE.

German patriot and poet, "Vater Arndt," he is called here, who made the whole journey along the Rhine on foot, singing songs as he did so, of German patriotism. On one side of the monument are engraved the words (the title of his famous book), "Der Rhein, Deutschlands Strom—Nicht Deutschland's Grenze." On the other side "Der Gott der Eisen wachsen liess, der wollte keine Knechte." They show, by the way, at the Beethoven Museum, a rather remarkable letter of Arndt referring to the unveiling of the Beethoven monument in 1845, to which I shall refer later on. The steps, on the other side of this park, lead to the Hofgarten, where at the further end is the time honored university. The Hofgarten, with its long avenues and colonnades of trees, offers to this ancient building far stretching visits of a beautiful landscape. Its site was once occupied by a castle of the early archbishops, who, with the Pope, practically ruled all Europe at that time. They also maintain that the Romans built a castle here—one of the

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twenty founded along the Rhine, by Drusus, stepson of Cæsar Augustus. The university itself dates as far back as 1233 A. D. If it was Drusus' castle on this spot then the site would date back as early as twelve or nine centuries B. C. As one approaches the university from the Alten Zoll one reaches first a wing attached to the main building, which seems to be a dwelling house, probably belonging to some one in connection with the institution. On the house is a tablet, showing that Dr. Joseph Peter Lenné was born there, "In der Garten Kunst, der grösste Meister seiner Zeit." In length, I should say that the university extends over two full squares. The number of students who come here from all parts of the world is enormous; it was computed at 3400 in 1906. Royalties, especially the present William II, and his son, the Crown Prince, have received their university training here. The grandfather, William I, the first German Emperor, was devoted to Bonn, and a marble statue of him is placed on the side of the building which faces Kaiserplatz, where, in lifetime, he used often to stand, gazing toward the Kreuzberg, his favorite viewpoint.

A book could be written on the university alone, but my intention is only to touch upon those spots I cross on the way to the house of Bonn's greatest son. On the way toward the Münster, through the Hofgarten, is a fine bust of Simrock, whose poems and collection of Rhein-Saga are familiar to every German schoolboy or girl. The grand five towered Münster dates back to the twelfth and thirteenth centuries, and together with the most ancient parts shows a mixture of Romanesque and transitional styles. Without stopping to point out the marks of great antiquity of this magnificent old cathedral, I will stop for a moment on Münsterplatz and make my reverence before the great monument of Beethoven facing the Münster, which was unveiled in 1845, in the presence of one of the most noted gatherings ever assembled together for a similar occasion. Here stood, in order to witness the ceremonies, Frederick William IV and Queen Elizabeth of Prussia, Queen Victoria of England and the Prince Consort; the young Prince William, afterward "William the Great," first Emperor of Germany; Princess Augusta; Frederick, Grand Duke of Austria, and a great host of musicians and admirers, among whom were Franz Liszt, Joachim and many others. Beethoven's reputation for gruffness must have been widespread, for it was on this occasion that Queen Victoria is said to have remarked to William IV, as the monument was unveiled: "Der war immer der grobe Kerl; ihm kehrt man den Rücken zu!"

E. POTTER-FRISSELL.

Achievements of Frank Ormsby, Tenor.

Frank Ormsby's achievements have deeply impressed those interested in the tenor. The societies and clubs that have engaged Mr. Ormsby during the past seasons include the principal organizations in the country. With some he has had several appearances, and for this winter and spring he will again be in demand by conductors and music committees who appreciate his fine qualities and resources. A partial list of the societies with whom Mr. Ormsby sang last season include: New York Oratorio Society, in "The Children's Crusade" (two performances); People's Choral Union, of New York, in "The Messiah"; Harlem Philharmonic Society, of New York; Chicago Apollo Club; Cecelia Society, of Boston, in "The Children's Crusade" (two performances); Strawbridge & Clothier Chorus, of Philadelphia, in performance of "Four Winds," by Carl Busch; Century Club, of Buffalo, N. Y., in recital; Beethoven Club, of Memphis, Tenn., in recital; Oberlin (Ohio) Choral Society, in "Elijah"; Reading (Pa.) Oratorio Society, in "The Messiah"; Lynn (Mass.) Oratorio Society, in "Arminius"; Brockton (Mass.) Oratorio Society, in "Arminius"; Derby (Conn.) Choral Society, in "The Messiah"; Waterbury (Conn.) Choral Society, in "The Messiah"; Keene (N. H.) Choral Society, in "Hymn of Praise"; Lancaster (Pa.) Choral Society; Orpheus Club, of Paterson, N. J.; May Festival at Albany, N. Y., in performance of "The Martyr of Antioch"; May festival at Ithaca, N. Y., in "The Seven Last Words of Christ"; May festival at Rochester, N. Y., in "Samson and Delilah"; May festival in Lima, Ohio, in "The Creation" and "Judas Maccabeus"; May festival at Nashua, N. H., in "The Golden Legend."

Mr. Ormsby's book of press criticisms include discriminating commendation from the New York Times, the New York Sun, the New York Staats-Zeitung, the Brooklyn Eagle, the Chicago Tribune, the Chicago Journal, the Chicago Examiner, the Chicago Inter Ocean, the Chicago Evening Post, the Boston Advertiser, the Boston Globe, the Boston Journal, the Philadelphia Inquirer, the Philadelphia Press, the Philadelphia Evening Bulletin, the Buffalo Express, the Buffalo Sunday News and the Buffalo Courier.

Beatrice Fine in California.

Beatrice Fine is receiving excellent notices of her concert tour in California. The soprano's dates for October included: October 5, Orpheus Club, Oakland; October 8, recital under the auspices of the Civic Club, of Napa; October 10 (afternoon), recital for the Saturday Club, of Sacramento; October 10 (evening) recital for the Saturday Club, of Auburn; October 15, recital for the Tuesday

Musical Club, of Fresno; October 22, joint recital with Anna Miller Wood, under Greenbaum's management, in San Francisco; October 23, recital for the Musical Club, of Stockton. For November, Mrs. Fine will make appearances in the following cities: November 2, recital in Oakland (return engagement); November 5, concert at the Macdonough Theater, Oakland; November 10, recital for the Tuesday Musical Club, of Riverside; November 11, recital for the Amphion Club, of San Diego; November 12, recital at Los Angeles. From Los Angeles Mrs. Fine will return East. En route, she will stop in Pittsburgh to sing at a concert November 15. The artist is due in New York four days after the Pittsburgh concert.

Pittsburghers in New York.

Franz Kohlar, second concertmaster of the Pittsburgh Orchestra, and W. T. Mossman, the organization's manager, were in New York last week, at the Holland House, attending to matters connected with the business conduct of the orchestra, and also for the purpose of receiving Emil Paur on his arrival here from Europe.

Mrs. Eylau Not Recovered.

Mrs. William Eylau, the well known piano pedagogue, has not yet recovered from an operation performed last summer and is confined to her bed at her home in Clarksburg, Ont. Her classes, in Berlin, are being conducted this winter by her assistant, Miss Loveland. Mrs. Eylau will return to Germany next spring.

Miss Clement and Surette.

Eva Bell Clement, daughter of Lewis H. Clement, manager of the New York Branch of Mason & Hamlin, and an able pianist, has been engaged by Thomas Whitney Surette to assist him in illustrating his lectures on the Beethoven symphonies, in New York.

Baltimore to Hear Anita Heineck Lloyd.

Anita Heineck Lloyd, the singer and teacher, now established in Baltimore, will sing in that city November 17 with the Harmonie Society. Later Madame Lloyd will be a soloist at a concert of the Eagles, to take place at Ford's Theater.

Essen will have a new popular theater in which opera and drama will be played alternately. The price of seats will range from 10 cents to 30 cents. A society to raise the necessary money for building the theater has been formed.

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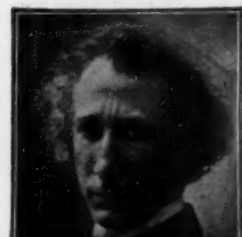
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MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., October 23, 1908.

The first of a new series of faculty recitals by instructors in the Strassberger conservatories, St. Louis, will take place in the auditorium of the South Side Building on the evening of October 29. The artist-teachers to take part are: Felix Heink, piano; Madame Whitehead-Lemaire, vocal, and Guido Parisi, violin; with Charles Galloway and Mrs. Bruno Strassberger as accompanists. Compositions by Schumann, Schubert, Chopin, Liszt, Ravina and Heink are to be played. Among the vocal numbers are songs by Chaminade, Del-Riego, Lohr, and a song by "A. L."; while the violin numbers include Sarasate's paraphrase of "Mignon," and three numbers by Tirindelli, one of which is dedicated to Arthur Hartmann, one to Teresa Fus, and one to Signor Parisi himself. The next faculty concert will be given in January, when Samuel Bollinger will be heard, as pianist and composer; P. G. Anton, in violin selections, and Grace Sheets, as reader. The Strassberger music conservatories have a piano teachers' Normal department, and a department for public school music and methods.

Much interest attaches to the debut in St. Louis of Felix Heink and Madame Whitehead-Lemaire, both having gained enviable reputations for their trained scholarship, exceptional talent, experience, and educational gifts. Felix Heink, who was born in Saxony, is the son of the late Counselor of Regency of the Court; a nephew of a military commander, and is likewise the brother-in-law of the well known prima donna of that name. With sterling good sense, however, the musician disclaims recognition on any lines save those of his personal merits. He received his education at the Royal Conservatory of Dresden, having studied piano with Dr. Prochaska, of Vienna; composition with Eugen Hildach; singing, with Lamperti, and besides he received a literary education at the Count Vitzthum College. He has played before royal-

ty and distinguished audiences, and has made successful concert tours in several countries. Herr Heink has been head of piano departments in well known university and conservatory schools, and in addition he is composer, author and lecturer. Mr. Strassberger is being congratulated upon the acquisition to his ranks of an artist-professor of such qualities.

Madame Whitehead-Lemaire is well known in the concert field in England. She was educated in the Royal Academy of Music, London, her instructors being Garcia, Randegger, and Hilda Wilson, vocal; Walter Macfarren, piano; John Millard, elocution and dramatic expression; Signor Betjani, opera, and Ebenezer Prout, theory. She graduated with high honors, receiving personal distinction from Princess Louise of Schleswig-Holstein, in recognition of her gifts and achievements. After concert tours in the British Isles, India, South Africa and Ceylon, she was acknowledged as registered member of the Associated Board of Education in Music of the English Government. Later, she was selected supervisor of the Royal Academy of Music in Colombo, Ceylon, where she did much for the musical interests of that section. She is a progressive, wise instructor, and having the authority of the artist combined with a voice of exceptional compass, she is capable of illustrating her methods. She is to give a series of lectures for the benefit of the Strassberger pupils.

Signor Parisi is well known to St. Louis people. During a valued connection with the conservatories he has achieved remarkable success through his pupils. He is a master of his instrument and is a thorough, strict, yet sympathetic instructor. A graduate of the Milan Conservatory, where Bazzini was his teacher, he is well known as a violin artist in Europe and in the United States. He was concertmaster for several years of the Choral

Symphony Orchestra, and has been with the conservatories since 1894.

The St. Louis Symphony Orchestra is congratulating itself upon having received an advance subscription fund of \$2,000. Some valuable places yet remain to be disposed of. It is also congratulating itself upon one of the finest programs ever provided for the society; upon a leader who has proved attractive and satisfactory at all points; upon a newly decorated hall, in which to receive its audiences and, not least, upon an energetic and capable business manager. As there will be no Theodore Thomas Orchestra concerts in St. Louis this season, public attention must be concentrated upon the home body. The engagements of Madame Jomelli, for the first concert; Gabrilowitsch, for the second, and Mischa Elman, for the third, have proved good drawing cards for the manager. A new French horn player, Adolph Kunze, of New York, has been added to the artistic efficiency of the organization. It is possible that the orchestra will make short trips to outside points this season.

The Kroeger School of Music, of St. Louis, has settled down to its tasks for the season. Careful and efficient work done by the faculty of this school has resulted in a great increase of first class pupils. Thoroughness is the watchword of the school, but this never lapses into mere pedagogy from the fact that the head of the institution is an artist and composer. Artistic culture is also another aim of the school, and the success in numbers is such as to enable the directors to exact the best endeavors of the students and to command their serious self sacrificing labor. Pupil recitals are frequent, and the recitals by Mr. Kroeger, which are events of the season, are largely attended. Expositions of the various schools of music, always giving definite place to compositions by Americans, with analysis, and instructive comments, render attendance upon the school productive of large results. Members of the faculty are E. R. Kroeger, L. E. Walker, Julia B. Kroeger, Harriet L. Webster, Blanche Brown, Julia F. Young and John Towers. Mr. Towers, the head of the vocal department, is well known to Mr. Kroeger through association in the Forest Park Seminary work, and by his wide reputation. I. L. Schoen is director of the violin department, P. G. Anton presides over the cello classes, and Charles Galloway is head of the organ department. Mr. Kroeger teaches harmony, counterpoint, orchestration and composition, besides piano. Mrs. W. D. Moore has been engaged as head of the elocution and physical training departments. Classes in

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Florence W. Richardson, of St. Louis, for several years a leader of the Wa-Wan Society, now happily changed to the American Music Society, has resigned from that office through stress of other duties. The lady feels a deep interest in the movement and wishes it the best of success.

The Dominant Ninth Club, of Alton, Ill., of which Mrs. C. D. Rohland is director, is to give a two day festival in Alton, May 3 and 4. "Elijah" will be among the works given. The Theodore Thomas Orchestra, from Chicago, and the following soloists have been engaged: Perceval Allen (English soprano); Margaret Keyes, alto; Daniel Beddoe, tenor, and Herbert Witherspoon, basso.

Of artists who are becoming favorites in the Middle West are Marion Green, basso-cantante; Day Williams, cellist; Meda Zarbell, Myrtle Elvyn, and Birdyce Blye, pianists; Ragna Linne, soprano; Jessie Lynde Hopkins, contralto; Holmes Cowper, tenor Carver Williams, basso; Bruno Steindel, cellist; William E. Zeuch, organist, and Bessie Hughes, accompanist.

Jeanette Fernandez, the New York soprano, is coming out here in December. In speaking of Toledo music, it should have been recorded that this singer was heard with the Toledo Männerchor there, under the direction of Mr. Wylli, who expressed much commendation for her work, as did the press of the city.

William D. Armstrong, the American composer living in Alton, has written a mass in F for male voices. Of other new works are a communion service, two wedding hymns, a "Sailor's Song" for mixed voices, a glee and chorus for male voices, and a song for soprano and alto. Edward Kreiser, of Kansas City, has recently published a "Cradle Song," and a song, "Memories," the former being a tribute to his son and heir. Mr. Kreiser has begun a new series of organ recitals in a Grand avenue church, Kansas City, with local singers.

In St. Louis, THE MUSICAL COURIER may be had or ordered at Jett's, 912 Olive street, or Maserang's, Olive and Taylor streets, two convenient and accessible points for up and down town.

A recital of the "Midsummer Night's Dream," given by Mrs. Robert Strine, with Serge Halman at the piano, was a feature of the opening meeting of the Society of Pedagogy. George Vincent, of Chautauqua, and Norman Guthrie, who were heard with much pleasure at Chautauqua this summer, will be among those to address this body during the season.

F. E. T.

Richard Strauss has contracted for seventy-two appearances this winter as conductor, outside of Berlin, where he directs at the Royal Opera.



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BUFFALO.

BUFFALO, October 22, 1908.

The prospects are good for a large attendance at Convention Hall on the evening of October 26, when Emil Sauer will give a piano recital.

The Quartet of the Unitarian Church choir made a fine impression at the Star Theater last Sunday afternoon, where an immense audience had assembled to hear the speeches of Harriet Stanton Blatch (a born orator), daughter of Elizabeth Cady Stanton. The other distinguished speakers were the Rev. Anna Howard Shaw and Florence Kelly. The choir sang the anthem, "How Beautiful Upon the Mountains." Florence Eggmann Hawke's clear soprano was heard to advantage in the first solo; Joseph Steinmann, tenor, sang the second solo well. Mary M. Howard, organist and director, played the accompaniments. Much enthusiasm was aroused by the singing of Julia Ward Howe's "Battle Hymn of the Republic."

By the recent marriage of Mary McClelland, who was the popular soprano of the Delaware Avenue Baptist Church for three years, Buffalo loses a fine vocalist and a charming young woman. The writer commends Mrs. Harry H. Hay to the musical circles of Baltimore, where she will doubtless win new successes. Upon the occasion of this marriage, Marguerite, the talented young daughter of Harry J. Fellows, played the wedding march.

Music teachers generally are reporting increased registration of pupils. A corresponding degree of prosperity is contingent upon the approaching Presidential election.

The influence of artistic environment is pretty well understood by the professional people of this community. There are many beautifully appointed studios, among which are those of Henry Dunman, Ch. Armand Cornelle, Edward Randall Meyer, J. de Zielinski, Carrie Dunning, the Buffalo School of Music, Madame Humphrey, Evelyn Choate, Louis J. Rangert, James V. Lewis, Alfred Jury, Ray Burroughs, Otto Hager, William J. Gomph, Julius Singer, George W. Bagnall, W. S. Jarret, Francis Crane, Alice Lathrop Scott, Harriet Bailey, Louise Marvin, Luella Joiner, Mary Virginia Knoche, Ada M. Gates and others, whose names will appear later. Those mentioned are artists in producing a beautiful ensemble. Harry J. Fellow's new studio, at 667 Main street, is charming. The walls, hung in deep crimson, make an admirable background for pictures. The leading characters of the "Cycle of the Ring" are depicted upon ivory satin, while quaint furniture and luxurious rugs effectively enrich the

surroundings. These tasteful rooms are to be further adorned with a typically American cosy corner.

VIRGINIA KEENE.

Spiering's European Tour.

Since announcement was made some weeks ago that Theodore Spiering would visit America this winter, great interest has been manifested among the violinist's admirers throughout the country. Mr. Spiering, whose tour will be under the direction of Loudon Charlton, has a number of important European engagements to fill before sailing for America. A partial list includes:

October 11—Dresden.
October 12—Leipzig.
October 16—Munich.
October 22—Berlin.
October 29—Bournemouth, England.
November 2—Liverpool.
November 4—London.
November 9—Barmen.
November 11—Coblenz.
November 27—Vienna.
December 3—Frankfurt.
December 5—Eisenach.
December 8—Berlin.

In November, there will also be two important concerts in Berlin, the dates of which have not been fixed.

Burritt Studios Placing Teachers.

Perhaps no studio in New York turns out the number of teachers holding prominent positions through the country as does the Burritt Studios. Cornell College, at Mount Vernon, Iowa, has lately appointed Marguerite Lawson head of the vocal department. Miss Lawson is an enthusiastic disciple of Mr. Burritt. She has a splendid soprano voice, and sings with the conviction of a thorough musician and artist. Cornell College is to be congratulated upon the appointment of so capable a directress.

William B. Thompson, another Burritt student, is doing telling work in Sioux Falls, S. Dak. He is a capable teacher and an organizer, doing much in the cause of music in the West.

William W. Norton, another earnest and successful Burritt enthusiast, solo bass in People's Church, St. Paul, directs the chorus at Minnesota University, giving one or more important oratorios with his chorus each season, and has a large following of students.

Charles Macmillen, Manager.

Charles Macmillen, brother of Francis Macmillen, the violinist, has been made manager of the Montreal Academy of Music, and left for that city last week to take charge of the institution at once.

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24/IV. 1908.

New York

MUSICAL NEWS OF BROOKLYN.

BROOKLYN, October 26, 1908.

German composers and musicians dominated the artistic horizon in Brooklyn last week. The names alone speak volumes. With Bach, Beethoven, Weber, Schumann and Wagner as the composers, and Sauer, Schroeder and Pohlig as the interpreters, the readers who did not attend the concerts will understand that those who did enjoyed treats that are few and far between.

Tuesday afternoon the Philadelphia Orchestra, with Carl Pohlig, as the conductor, and Emil Sauer, as the soloist, united in the appended program:

Overture, Oberon Weber
Concerto in A minor Schumann
Symphony, No. 5, in C minor Beethoven
Overture, Tannhäuser Wagner

The concert took place in the beautiful Opera House of the new Academy of Music. As for the audience assembled to hear this notable aggregation of artists, nothing in recent years in conservative Brooklyn equalled the enthusiasm. Seven recalls for Sauer, and nearly as many for Pohlig, after his glorious directing of Beethoven's "Fifth" and the Weber and Wagner overtures. The program itself was designed to capture the musical hosts and for once hardly a person stirred from his or her seat until the final note was played by the orchestra. Even then, many remained to extend further tributes to Pohlig. Sauer played the Schumann concerto with exquisite finish, accentuating its poetic beauties and providing the many pianists and students in the house with those ideas that are deemed essential in the study of the music. The great pianist was followed with breathless interest, and after the final movement the listeners raised a tumult. Encores, as a rule, are no longer tolerated at symphony concerts in Brooklyn, but this was an exceptional occasion, and thus after the seven recalls, the pianist played in uplifting style the Chopin nocturne in D flat. Then more recalls followed. Amy Fay, Louise Harper Sweet (Mrs. George Sweet) and Albert Morris Bagby were among the musical devotees from Manhattan who crossed over to Brooklyn to attend the concert.

Thursday night, Alwin Schroeder, the distinguished cellist, made his reappearance in America after one year's residence in Germany. Mr. Schroeder gave his concert under the auspices of the Brooklyn Institute in the music hall of the new Academy of Music. The artist was assisted by his talented daughter, Hedwig Schroeder, in the performance of the Grieg sonata, op. 36, for cello

and piano. George Falkenstein accompanied for the solo. This was the program:

Sonata for piano and violoncello, op. 36 Grieg
Miss Schroeder and Mr. Schroeder.
Elégie Fauré
Bagatelle Joel Holter
Scherzo Reinecke
Suite No. 1, in G major Bach
Adagio Tartini
Gavotte Perrin
Vito Popper

Alwin Schroeder is one of those rare artists in whom his most exacting critic can hardly find a flaw. With a



THE HEBREW PSALMIST.
August Lukeman, sculptor. One of thirty figures now being carved in stone for the Museum of the Brooklyn Institute, near Prospect Park.

noble and beautiful tone, he combines poise, sincerity and apparently he is in sympathy with music of all schools.

The Grieg sonata, in the performance of which the cellist was joined by his daughter, afforded the listeners the keenest pleasure and instruction. The Teutonic nationality of the performers was completely effaced in their efforts to present the Norse characteristics in the composition. The group of modern pieces by Fauré, Holter and Reinecke gave further proof of Schroeder's versatility and skill. In the Bach suite (played unaccompanied) the player rose to those heights that kindle enthusiasm and inspire men and women to live for the beautiful in art. If Bach could be played every day as Schroeder played it on this evening, then the divine in music would advance more rapidly than it does. The last group received the same exalted treatment, and the audience tarried long enough to hear Mr. Schroeder play an extra number.

The Chaminade Club, of Brooklyn, will occupy a special reserved section at the Opera House of the new Academy of Music Thursday night of this week, when Madame Chaminade and members of her company give their concert. The program for Brooklyn follows:

Piano—
Consolation.
Pas des écharpes.
Caprice humoristique.
Madame Chaminade.
Chant, baritone—
Ritournelle.
Bleus.
Viatique.
Monsieur Groome.
Chant, mezzo—
La Reine de mon cœur.
L'Anneau d'argent.
Bonne humeur.
Mlle. de St. André.
Piano—
Automne.
L'Ondine.
Pastorale.
Pierrette.
Madame Chaminade.
Chant, baritone—
Immortalité.
Au pays bleu.
Couplets bachiques.
Monsieur Groome.
Chant, mezzo—
Sans amour.
Pourquoi?
Mon cœur chante.
Mlle. de St. André.
Piano—
Elevation.
Dance créole.
Troisième valse.
Madame Chaminade.
Joie d'aimer or les Fiancées.
Madame Chaminade, Mlle. de St. André and Monsieur Groome.

The Chaminade concert is under the auspices of the Brooklyn Institute. After the concert, Madame Chaminade will receive the members of the Chaminade Club in the green room.

Here is the program for the New York Symphony Or-

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MR. VICTOR I. CLARK, Associate Conductor

chestra concert in the Opera House of the new Academy of Music, Saturday afternoon, October 31:

Symphony No. 1.....Beethoven
Scene and aria from Der Freischütz.....Weber
Madame Jomelli.
Prelude de l'après midi d'un Faune.....Debussy
Scherzo from String Quartet.....Debussy
Variations on a theme, Enigma.....Elgar
Prelude and finale from Tristan und Isolde, Isolde's Liebestod, Wagner
Madame Jomelli.

Dramatic readings with musical accompaniments have always been in favor with the cultured audiences in Brooklyn. The Brooklyn Institute announces five matinee programs with George Riddle as the reader, and the musical illustrations by the Brooklyn Arion, an orchestra and soloists, under the direction of Arthur Claassen. The dates and subjects will be:

November 21—"The Oedipus Tyrannus of Sophocles" (with music by John K. Paine). Arion Male Chorus and Orchestra.
November 28—Victor Hugo's "Lucrezia Borgia" (with music by Donizetti). Soloists and Orchestra.
December 5—Shakespeare's "A Mid-Summer Night's Dream" with music by Mendelssohn. Arion Women's Chorus and Orchestra.
December 12—Byron's "Manfred" (with music by Schumann). Arion Mixed Chorus and Orchestra.
December 19—"The Masque of Comus," Milton. Also Milton's sonnets: "To the Lord General Cromwell," "To Cyriack Skinner upon His Blindness," and "On the Morning of His Nativity." With String Orchestra and Soloists.

E. L. T.

The Choral and Orchestral Union of Glasgow's season will last thirteen weeks, from November 16 to February 13. Dr. Cowen will once again be the principal conductor, but he will be occasionally assisted by Herr Steinbach, Verbrugghen and Mlynarski, while Dr. Coward will be in charge of the choral department. Among the artists engaged are Ella Russell, Antonia Dolores, Agnes Nicholls, Edith Evans, Eve Simony, Kirkby-Lunn, Alice Lakin, Phyllis Lett and Teresa Carreño, Messrs. Lloyd Chandos, Walter Hyde, Gervase Elwes, James Davis, John McCormack, Robert Radford, Herbert Brown, Thorpe Bates, Francis Harford, Fritz Kreisler, Mischa Elman, and Padcrewski.

Germaine Schnitzer, Al Fresco.

This is a snapshot of Germaine Schnitzer in the park of Baron von Döbblhof (near Vienna), where she was entertained recently. Miss Schnitzer's American engagements this season include appearances with the Russian



GERMAINE SCHNITZER.

Symphony Orchestra, the New York Philharmonic, the Boston Symphony, and the Pittsburgh Orchestra.

Letter from an Old Subscriber.

LITTLE ROCK, Ark., October 16, 1908.

To the Musical Courier:

Interested attention of the musical world is turned toward the little town of Tarcento, Italy, which will this month see the installation of a magnificent new organ, upon

which the initial performance will be rendered by no less a person than the famous Don Lorenzo Perosi.

Tarcento is a thriving commercial center of about 5,000 inhabitants, located between Trieste and Venice, a few miles northwest of Udine, in Northern Italy. In one of the most picturesque corners of Europe, surrounded by lofty, snow capped peaks and vine clad slopes, a living page in the panoramic history of Italy, it is a place of romantic beauty, doubly dear to me from the clustered remembrances of the days of childhood.

Fifty years ago I left Tarcento. Today I am sixty-five. I went to Paris and London and to Germany. In 1872 I returned for a few weeks' visit, and again in 1876, and I then faced the New World. I traveled all over the United States, went to Australia and New Zealand, and then returning to America, I selected Little Rock, the beautiful capital of the great and promising State of Arkansas, where since 1882 I have made my home. I have lived here happy and content in this land of sunshine, with its beautiful climate.

Four years ago I visited my old home for two months, and had great joy amid my familiar scenes and kindred and friends, but the ties of twenty-six years were strong, and I was anxious to come again to my dear Little Rock and my friends of Arkansas.

Tarcento is a beautiful dream, shrouded in my affectionate memories. It is a music loving town, a place of harmony with a musical atmosphere. Several dilettanti foster the divine art there. Among them I proudly name the family of Luigi Armellini, a wealthy silk merchant, whose three daughters play the piano, violin, organ and cello well. They studied in Munich, and the oldest daughter, Erminia, holds a diploma from a conservatory, or the Halle de Kunst, of that city. Erminia has the gift of absolute pitch.

Vincenzo Armellini, brother of the silk merchant, is a banker and mayor of the town. He also and several other prominent citizens are very enthusiastic music lovers. They pay for the services of a fine master, who conducts a very superior band of about sixty musicians. Luigi Armellini is the promoter.

And now the new organ is installed in the midst of this music appreciating community, and its tones first will be awakened responsive to the touch of Don Lorenzo Perosi. I feel that the interest of all who read and know of the occasion will be in harmony with the responsive thrill I feel when my imagining mind lifts me among them to share their joy then.

F. A.

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune.

ODDITIES OF GREAT ARTISTS.

MAURICE ROSENFELD, IN CHICAGO EXAMINER.

Emile Sauret is one of the most ingenuous men of all the great artists I have ever met. He is childlike in his simplicity, and while he lived in Chicago many examples of his naive character may be cited.

I met Sauret for the first time in Milwaukee in 1897. Xaver Scharwenka, who lived at that time in Brooklyn, had come through Chicago on his way to Milwaukee, where he was engaged to assist at a concert given by the A Capella Chorus, and he invited several Chicago musicians to hear him play. Clara Krause, an old pupil of his; Wilhelm Middelschulte and I availed ourselves of his invitation and attended the concert, which was given under the direction of William Boeppler at the Pabst Theater.

On my way up to Milwaukee, as I went into the dining car, I met Isidore Luckstone, the well known New York musician, and Franz Ondriczek, the violin virtuoso, who were on their way to St. Paul, Minn., where they were to give a concert the following night.

After the Milwaukee concert, Scharwenka, who always surrounds himself with what might be called a suite of friends and admirers, was entertained at the Deutscher Club. It must have been quite a little after 12 o'clock when we came back from the club, and just as we entered the Pfister Hotel, at one door, Emile Sauret and his party came into the hotel by another. Sauret, who was making a concert tour through the United States, was to play there the next day, and as he and Scharwenka were old friends, the meeting between them was, as can easily be imagined, a very cordial one. It was almost ten years after that when Sauret took up his residence in Chicago.

Here Sauret made a host of friends, and his house was a rendezvous for nearly the entire artistic population of the city. I was a frequent visitor there and I cannot recall a single time that I was there when he did not play for his guests without being importuned to do so.

The first summer of his residence here he went to Europe, and the preparations for the trip were commenced early in the spring. One day he came down and informed us that he had started his packing—he had put away three lead pencils in his trunk. Singularly enough

for a Frenchman, he was very fond of the Germans, though he could not speak the language at all, and one day I asked him why, after a residence of some twelve years in Berlin, he did not speak German. He replied in his characteristic English: "Why use, every one speaks French so well."

Fannie Bloomfield Zeisler enjoys a very great reputation as a pianist, but few know her as an actress of ability. A number of years ago there was a movement on foot here to organize a German society patterned after the popular and then exclusive Le Cercle Française, and the Germans did hold one open meeting that I remember, and after a musical program a short German comedy was presented, in which Madame Zeisler was the leading lady; her husband, Sigmund Zeisler, took the leading male character; Dr. Joseph Zeisler, and, I believe, Moritz Zeisler, who was an actor at that time engaged with the Milwaukee German Theater Company, all took part. I have forgotten the name of the play, but I am sure it was not called "Zeisleriana."

In 1893 an unknown pianist was announced to play the G major concerto of Beethoven with the Theodore Thomas Orchestra, and as that work of the Bonn master was so seldom heard here, all musical Chicago assembled to hear it. The pianist proved to be Ferruccio Busoni, who at that time lived in Boston, and all who heard him declared that he gave a very fine performance of the concerto.

Since then Busoni has become one of the greatest pianists of the day, and possibly the only inartistic criticism that can be made against him is the appearance of his programs. They resemble a dry goods bill more than anything else, and read about as follows:

1 Set Variations Handel-Brahms
1 Doz. Etudes, op. 25 Chopin
1 Sonata, op. III Beethoven
½ Doz. Etudes Paganini-Liszt

However, no fault can be found with the rendition of the program, all of it being played in the most artistic style.

Teresa Carreño, the countrywoman of Castro, of South American revolutionary fame, is very fond of the social side of an artist's life, and, therefore, when she visits

Chicago she is feted a great deal. Recently, after a banquet tendered to her by a number of leading musicians, at which L. Gaston Gottschalk was present, she played a couple of Louis Moreau Gottschalk's compositions, which she said she had not played for more than thirty years, just as a compliment to the brother of her famous teacher, among her first teachers having been the well known composer of "The Last Hope." One of the pieces she played that evening was the "Tremolo," and under her hands it certainly proved to be a very brilliant selection.

It is not often found that singers are very versatile. But frequently one is not only an excellent singer, but also a very good all round musician. Otto Goritz, the baritone with the Metropolitan Grand Opera, is also a pianist of considerable ability, and a comedian of no mean caliber. When he was here a few years ago he came up one evening to the Chicago Schlaraffia, a German society of artistic tendencies, which has branches all over the world, and to which Goritz belongs, and regaled the members with a travesty on the German music drama, according to the Wagner model, which was extremely funny. In his inimitable manner he sat down to the piano and told us that he would present an entire opera which he had composed, but which as yet had not been accepted for production anywhere. It included all the parts for the orchestra, chorus and both male and female principals, and, in fact, he gave all that he promised. It was easily comprehended, however, by those present that there were many reasons besides those which Goritz advanced why the work was never accepted by any European impresario.

Anne Ewing Hobbs Recital.

Anne Ewing Hobbs, mezzo soprano, gave a recital Friday evening, October 16, at the Normal School Auditorium, in Kirksville, Mo. Mrs. Hobbs sang with artistic style and refined quality of voice, songs by German, French and Norwegian composers, in addition to old English, old Scottish and Welsh melodies. Mrs. David Ridgway Gebhart accompanied for the singer.

Lerner and the Russians.

Tina Lerner, the brilliant young Russian pianist, has been engaged by the Russian Symphony Orchestra, of New York, for its first concert this season. Miss Lerner plays the Mason & Hamlin piano.

Anton Bürger, who made his debut at Covent Garden, as Tristan, two years ago, has been appointed Court Singer to Her Majesty Queen Elisabeth of Roumania.



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PARIS, October 12, 1908.

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DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMAHEIDE, PARIS."

The Opéra management, MM. Messager and Broussan, has decided to produce "Le Crépuscule des Dieux" ("Götterdämmerung") without cuts at the "répétition générale" (dress rehearsal) and the first three representations. In this way Paris opera-goers will hear the work in its entirety—at least for a few evenings. The three acts will have duration and waits as follows: Prologue and first act to begin at 6 o'clock and to continue to 7:55; second act, 8:50 o'clock to 10; third act, 10:30 to 11:50 (or midnight). As will be seen, an hour for dinner has been arranged from 8 to 9 (7:55 to 8:50), which may be enjoyed by the spectators without leaving the building, a first class caterer serving a buffet dinner menu on the spot. This arrangement of giving Wagner without "cuts" but taking "cuts" in another form will certainly be a new departure for the French, and promises to attract more outsiders than insiders to the novel scheme of show and enjoyment in form of music and eating. At any rate, it will be wiser to remain in the Opera House for one's meal than to venture out for dinner, as the doors are to be strictly guarded during the musical performance, and no late comer permitted to enter—whether cook or no cook be to blame.

Messrs. Isola having produced successfully at the Théâtre Lyrique de la Gaité the operas "Paul et Virginie" and "Jean de Nivelle," are now preparing "La Bohème" of Leoncavallo (much better known in Milan than in Paris), and this jolly and characteristic "Bohème" is to be succeeded by "Philémon et Baucis," "La Navarraise," "Cen-

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drillon," "Le Jongleur de Notre Dame," "La Dame Blanche," and other pleasing works.

Opera performances for this week are: Monday, "Roméo et Juliette"; Wednesday, "Hamlet"; Friday, first representation of "Le Crépuscule des Dieux," with Mesdames Louise Grandjean, Féart, Paquot-d'Assy, Gall, Laute-Brun, Lapeyrette, Baron, Caro-Lucas, Charbonnel, and MM. Van Dyck, Delmas, Gilly, Duclos; Saturday, "Faust," for a change.

At the Opéra-Comique the performances will be: Monday, "Le Barbier de Séville" (popular price night); Tuesday, "La Tosca"; Wednesday, "La Vie de Bohème" and "La Navarraise"; Thursday, "Carmen"; Friday, "Madame Butterfly"; Saturday, "Werther."

The revival of "La Tosca" at the Opéra-Comique, with "Bohème" and "Madame Butterfly" following, has brought the composer, Signor Puccini, to the "Ville Lumière," where the famous musician will spend a pleasant week among friends at home and at the Opéra.

"Tannhäuser" at the Opéra the past week introduced a new and successful Venus, Mlle. Carlyle, who is a pupil of Regina de Sales.

At the first of this year's series of Five O'clock Musicales given by the Figaro, Eleanor de Cisneros made her bow to a Parisian audience for the first time. She was heard in two Meyerbeerian arias, i. e., in an "air" and an "aria," if the language be considered, the first being from "Le Prophète" in French, followed by the aria of the page, in Italian, from "The Huguenots." Madame de Cisneros created a very favorable impression, and was warmly applauded by a large and fashionable audience. Other participating artists were Hélène and Alice Morhange; Charlotte Wyns; M. Coquelin, Aîné; Edmond Clément; Madame Bartet; M. Le Bargy; M. Fursy, and Emile Bourgeois.

Professor Leschetizky, from Vienna, with his young and blushing bride by his side, may be seen on the Paris boulevards, or seated at a table on the terrace of a prominent café, visibly proud of his spouse and, with her, greatly interested in the "passing show."

Otto Meyer, spent some time in Paris on his way to London and New York. On the 15th inst. this young violinist gives a concert at the Aeolian Hall in London. Sailing on the Finland, October 24, he will arrive in good time to begin his American tour at New York in one of Hermann Klein's Sunday concerts on November 8.

Albert Spalding, in conjunction with Alfredo Oswald, is announced to give a concert in Paris at the Salle des Agriculteurs, on the 24th of this month, after which he will embark for America to begin his concert tour at New York in two appearances with the Symphony Society.

Franco Fano, the Milanese impresario, is in Paris at the Hotel Scribe. Mr. Fano is here on business connected with a French troupe for South America.

With much regret I have to report the death of Georges Marty, which took place at his home in the Rue Pigalle last night. Deceased was born in Paris, May 16, 1860. He studied here at the Conservatoire, winning the "Prix de Rome," in 1882, with his cantata, "Edith." From Rome the young composer sent in a number of

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musical works—"Merlin enchanté," an orchestral suite on the "Seasons," overture to "Balthazar," etc. After his return to France, M. Marty continued to compose and at the same time became actively engaged as an operatic conductor, first at the Trianon-Lyrique, then at the Hippodrome, in the production of large works on a grand scale. Later he was appointed a professor at the Conservatoire, which position he held until death relieved him. He was always a musical director, for a time at the Opéra-Comique, and after that, of the Société des Concerts de la Conservatoire. He was a Chevalier of the Legion of Honor. Mr. Marty was an excellent musician and a splendid man—one who was loved and will be regretted by every person who knew him.

DELMA-HEIDE.

Honors for Nordica in the South.

Madame Nordica, who is now in the South, is being received everywhere with much enthusiasm. At Charlotteburg, where she sang October 16, a large reception followed the concert. The professors of the college there and many of the students were introduced to the prima donna, and after she sang "Dixie" for the company the college boys cheered her until they were hoarse. On the Monday following, at Richmond, a committee of Civil War veterans presented the singer with a large silk Confederate flag. Madame Nordica will continue her tour in the South until after election, when she goes to Milwaukee, and then to the Pacific Coast. Her concert tour is under the management of R. E. Johnston.

Petschnikoff at the Metropolitan Opera House.

Alexander Petschnikoff, the Russian violinist, who comes to this country in November, under the management of R. E. Johnston, will appear at the Metropolitan Opera Sunday night concerts of December 6 and 13.

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THERE will be a Bayreuth festival in 1909—that
is, next summer.

THE new Douma should consider the case of
Safonoff and the way he has maltreated some Rus-
sian composers here.

"GERMANY is turning out the most musicians,"
says the London News. Yes, and all the turned out
musicians seem to come to America.

A WRITER in a vocal monthly asks: "Does ice
cream hurt the voice?" Our office boy says that "I
scream" certainly is injurious to the singer's throat.

THE Metropolitan Opera House celebrated its
silver jubilee last week. The building was formally
opened October 22, 1883, when Nilsson, Scalchi,
Campanini and Del Puente sang "Faust."

THE Chaminade tour in the United States will be
a short one, the composer having arranged to be at
her Paris home in time to celebrate Christmas there.
All the Chaminade concerts have been sold, and
double the number could as easily have been dis-
posed of.

As soon as the small matter of electing a new
President of these States has been attended to, the
large matter of grand opera will be taken up by
our public and our press. Some of the foreign
opera singers are said to be highly indignant over
the publicity given to Taft and Bryan.

THE need of a new American national anthem
was discussed recently by the National Institute of
Art and Letters, of which Prof. William Milligan
Sloane (of Columbia University) is president. The
organization decided that we need a new anthem.
That being settled for the five thousandth time, the
meeting adjourned.

As an evidence of the immense popularity of
Fritz Kreisler in this country, the fact can be stated
officially that the advance bookings for the season
1909-10 here have already passed the \$20,000 mark.
Fritz Kreisler is not only a prime favorite in the
United States, but also is becoming a necessity to
the violin and musical world here, if he is not
that already.

AN awful thing has happened in England. Ac-
cording to Joseph Bennett, that wonderful nestor of
British music critics, "The Messiah" is to be done in
that country only eight times this season at the fes-
tivals, while Coleridge-Taylor's "Hiawatha" is to
have nine performances! This circumstance, wire-
less telegraphy and the Wright aeroplane constitute
the three real marvels of our present day.

To set at rest all false rumors regarding the late
Pablo de Sarasate's violins and their disposal, his
former manager and now executor of his will, Otto
Goldschmidt, asks for publication of this statement:
"As executor of the will of Sarasate, I would like to
make known in the interests of all violinists and
violin makers, that the 1724 Stradivarius which
Sarasate always played in public (and which did not
belong to the Spanish Crown and was not presented
to the violinist by Queen Isabella) was bequeathed
by him to the Paris Conservatoire. His other 'Strad'
(1713) will be given to the Madrid Conserva-
toire, and both instruments are intended to be pre-
served (like Paganini's instrument in Genoa) for
later generations. When in the distant future nearly
all the Stradivarius instruments will have been
spoiled by violinists, then these two violins will
serve the world as perfect examples. For the sec-
ond of Sarasate's 'Strads.' I refused an offer of
80,000 francs (\$16,000). Beside these instruments,
Sarasate had a splendid Vuillaume and a Gand—
the last named bearing the Premier Prix dedication

of the Paris Conservatoire, dated 1857. The Vuil-
laume and Gand are left to the Sarasate Museum in
Pamplona. Sarasate had no other violins. Re-
spectfully, (Signed) OTTO GOLDSCHMIDT."

ANDREAS DIPPEL, who is securing constant com-
pliments for the remarkable work he is doing at
the Metropolitan, is also busy (with fidelity to the
interests that have entrusted it to him), in combina-
tion with Dr. Ziegfeld, of Chicago, for the purpose
of producing grand opera on the proper scale in
that city. Of course, it would give the Chicago
Musical College a magnificent opportunity to have
its pupils tested and the work of the college demon-
strated on the opera platform and in the chorus and
the minor parts, as is usual in such cases. No doubt,
the Dippel-Ziegfeld scheme, which is working with
evidences of great success, although hampered by
some local elements, will succeed through Mr. Dip-
pel's effective argument and Dr. Ziegfeld's personal
influence in Chicago. The two men are great
workers.

THE case has been reported of a young American
composer who had a manuscript symphony, the sub-
jects of which were American folk songs. He
took the symphony to Modest Altschuler, of the
Russian Society, who devoted considerable attention
to it and studied it carefully, and then told the
young man that he could not, of course, put it in his
Russian concerts, as they were devoted to Russian
music. The American composer took it then to
Mr. Damrosch, whom he happened to meet in the
foyer at Carnegie Hall. Mr. Damrosch fingered
the corners of the work for a few seconds and never
looked at a page, and then told the young composer
to go down to his brother's conservatory and take
lessons in harmony from Mr. Goetschius. Mr.
Goetschius is a splendid teacher in harmony, but this
young man had written a symphony. It was a "fait
accompli." It was not the question of going to a
harmony teacher; it was not the question of accept-
ing any gratuitous advice about harmony or teach-
ing; it was a question of looking at the manuscript
with a view of having it performed; but as he was
an American composer, of course, there was no op-
portunity even to have it examined under those cir-
cumstances. It is just simply one more straw show-
ing which way the wind blows.

THE Revue de Paris has published some letters
written by Bizet to his mother-in-law in 1871, the
time of the Commune. What is of especial interest
in them is that the composer of "Carmen" expressed
his opinion of Wagner. "It is the lot of a great
genius to be misjudged by his contemporaries," he
wrote; "Wagner is not my friend and I hold him in
but moderate estimation, but I can never forget the
tremendous impression made upon me by this great
reformer. The charm of his music is indescribable,
unutterable; it is full of voluptuousness, tenderness,
love. The Germans, who have given us so much
in matters of music, realize, indeed, that Wagner is
one of their strongest pillars. The spirit of the
nineteenth century in Germany has gained power
through him. You well know how bitter hatred and
harsh judgment affect a great artist; fortunately for
Wagner, he is endowed with such unlimited pride
that criticism cannot reach his heart—granted that
he has a heart, which I doubt." In another letter
Bizet wrote: "Do not believe that I am discouraged.
If I saw that one of my contemporaries was about
to surpass me, I should become excited, I admit; but
although I progress so painfully and slowly, I still
keep easily at the top. Wagner, the great, the won-
derful musician, whom you would admire if you
were familiar with all his music, is so far above and
beyond all of the present day that he must be omit-
ted entirely from all comparisons."



BY THE EDITOR.

BEFORE asking the readers of this paper to look through the letter which is herewith attached in reference to the rolls and to automatic musical instruments, it may be stated that there is no effort made by this paper whatsoever against any legitimate automatic musical instrument in its place to do as it represents it can do, and to operate or co-operate for the benefit of those to whom automatic musical instruments must become substitutes for something more severe and intellectual. The principle must remain forever that it can never be artistic; in fact, it is not necessary for this paper to make a statement of that kind whatever, because it would be an insult to the intelligence of our readers to suppose for one moment that any of them were not sufficiently versed in the fundamental and rudimentary laws of nature and of culture to appreciate the fact that a mechanical product can never take the place of the human mind as self acting, as monitory, as a calculating feature of life or of art. There are many places where mechanical instruments or automatic instruments can serve a purpose, but if they are to be introduced in this world as substitutes for an education in music or any art, or as a representative of the real and the true and the ideal, then this paper must certainly take its position, which is, of course, unalterably opposed to any such assumption or such a proposition. That is the view of this paper on the instrument itself as an automatic feature in life.

So far as the roll is concerned, however, the paper takes the absolutely impregnable stand that that roll must first be correct before the instrument can play the music from it as it is written. Whether that roll be 65, or 58, or 42, or 88, it does not make any difference; the roll must be correct. Once the roll is incorrect, everything else must be incorrect, and the mechanical instrument cannot go on; it is worse, then, than useless.

The letter I refer to reached here from Oshkosh a few days ago, although it is dated October 3:

To The Musical Courier:

For many years, one of my Saturday night recreations has been the somewhat careful reading of THE MUSICAL COURIER. Almost invariably I commence with the editorial page, to ascertain what new crusade the paper is undertaking. Some of them appeal to me, such as the persistent thrusts at the professional critics, some of them are too purely local for me to appreciate, while with some of them I disagree, not because I know as much as the writer or am in his class as a musician, but because my point of view is radically different. Of course, reformers are always extremists. Wendell Phillips was, Moody was, Wagner was, Roosevelt is, and so, I think, THE MUSICAL COURIER is at times. But I enjoy the controversy, and appreciate your willingness to set up the target, for the sake of having something at which to shoot.

When the present attack on the musical value of the mechanical piano-player commenced, the imperfections of the crude instruments, with their sixty-five note rolls, lent color to the appeal for something better or none. But the something better has come very fast, and the eighty-eight note rolls cover all the really musical notes on the piano, and, with few exceptions, permit of a perfect scoring of the music. The argument, pro and con, resolves itself, in my mind, into this: The piano is the one available and somewhat portable instrument by which the musician can combine melody and harmony. It may be called the universal musical instrument. Out of a million students, a thousand play it well and a hundred play it superlatively. For these eleven hundred the auto-player has no charm. But how about the nine hundred and odd thousand, who love good music, but find its constantly increasing demands upon technic, and constantly diminishing opportunities for practice militating seriously against progress in virtuosity? Appreciation is still as keen as ever, and judgment is more mature and chastened, but it is through some other medium than one's fingers that the music must be produced. Take my own Western

home as a sample—a musical little city with small opportunity. At long intervals some impresario ventures to bring hither some great artist, and by the herculean labors of a few enthusiasts a fair audience is collected. But these are as few and far between as angels' visits, and too infrequent to be really instructive. How can these stiffening fingers revive this lost art and bring back to the household the bits of the old classics, the lovely Beethoven adagios, the wordless songs of Mendelssohn, the dreamy nocturnes and stately silk brocade polonaises of Chopin, and even the fugues of the old Leipsic cantor which delighted their younger days? To such as these the auto-player comes like a benediction. No sooner is one installed than the long neglected piano sounds again, and the worn mother, or the grizzly veteran of business sit on the bench, insert the much abused rolls, and hear again Thalberg and Gottschalk and the players of their younger days. They do not look at the roll to study either tempo or expression. They know what they want. A deft finger touch here and there, a little more strenuous pressure of the feet, and the old joys return, and the old thrill comes back. It isn't Pachmann's Chopin or Bauer's Beethoven or Rosenthal's Liszt, but these artists they can never hear, and this music they can have every day.

Let me give a bit of personal experience. Not very far from my home is a beautiful trout stream, where a lawyer has built a commodious log cabin for himself and his friends, for week-end enjoyment during the open season. The gentleman is extremely fond of music, with no technical knowledge of it. One day he sent to his "shack" a piano, with its attachments, and applied to one of his angling friends, who happened to be a trained, educated and cultured musician, for a supply of music rolls. To him he said: "I will send you a catalogue. Make me out a list for a music library. I want the best—the classics—something I can study and learn to appreciate." This was done, and a hundred rolls were purchased, ranging "from grave to gay, from lively to severe." Naturally the lawyer at first was glad to be guided by the marks on the rolls, which gave him some approximate idea of tempo and expression. Then he would summon to his assistance his musical friend and invite suggestions. After two seasons, a prodigious repertory has been acquired and a great love of the art fostered. Often as I have trudged up to the shack at the close of a long day on the trout stream, from out the lowly cabin in the woods would I hear the overture to "Semiramide," or the A flat polonaise of Chopin, or the Schubert-Liszt "Erlking," or the "Beautiful Blue Danube." Let this lawyer attend a great piano recital, with no program before him, and I doubt if many, except the purely professional musicians, will name as many of the selections as he. Isn't the game worth the candle?

Such people as I have named are in the vast majority, and to them the auto-player makes an appeal that seems to me to be legitimate and worthy. Because the piano virtuoso is virtuous shall there be no cakes and ale for the amateur—the real lover? J. H. JENKINS.

As to Oshkosh.

The section in which Oshkosh is situated is one of the beautiful spots of the beautiful State of Wisconsin. Up there where the big Michigan Lake indents the land with its long tongues, making beautiful water surfaces that are studded with hamlets and villages and towns of enterprising people, there is a big spirit for art and music, as I found it years ago. The people are influenced by the beauty of nature, the salubrious climate, the great, health inspiring north winds and the invigorating winters, and that all goes toward the creation of healthy ideas and enthusiasm. I don't believe much pessimism can be found up there for these reasons alone. The letter of our correspondent is just an indication of the trend of thought, for it betrays those feelings that I speak of and it indicates that there is good, healthy thinking. When a man writes a letter to a paper he must not become offended if he is treated cavalierly. I shall attempt only to reply to the statements made, if they require a reply, because they are

to a great extent an endorsement of the position this paper takes on the roll.

Yes, these men the writer mentions are radicals. Wendell Phillips was one of the greatest orators this country ever produced, and his speeches did more to convert people to Abolitionism than any other four or five causes combined. He was a radical, just as Moody was; an extremist. Some of these people, however, were not reformers. The reforming effort is an ungrateful one. To be an extremist does not necessarily mean that the person is a reformer. He may not want any reform whatever, but he may want what is, and what exists, to be carried out to an extreme for the purpose of proving a principle. I think Beethoven was an extremist. There is nothing very conservative about the C minor symphony, or about the "Eroica," or about the great piano sonatas, or the quartets, or the "Leonora III." Of course, John Sebastian Bach was an extremist. The people that represent the stepping stones of progress are the extremists—the radicals. The conservatists are those who, by contrast and in their struggle to prevent it, shine as the reflection of the radicals. Sometimes these conservatists of certain epochs are greater minds than the radicals, and even after their victories, the struggle itself results in great benefits to mankind.

I believe that the articles which this paper has been publishing since October, 1902, regarding the relations of the music critics of some of the papers of this city toward the art of music, have done an enormous amount of good. They have, to a great extent, reformed the music critics and the system of criticism in the daily papers. Many of the evils have not been cured, but the fact that they exist has been demonstrated, and that means cure. The pathological condition has been exposed. Now, with the capacity of introducing modern therapeutics, a cure will become inevitable, even if a few must drop by the wayside.

I wonder how many defective 65 note rolls have been played hundreds of times each by the gentleman who enjoyed the music so much as expressed in the personal experience of the correspondent regarding the above letter? A catalogue was sent to that commodious log cabin, so that these people would get the music to play these wonderful works, and the rolls were sent, and then they went to work and played that wonderful music with those rolls, and how many were defective rolls? They did not know if they were defective. I believe, judging from the writer, that if they could have distinguished the defects they would have stopped playing, because their own intelligence would have told them that they do not want any misconception of anything so great as a composition by Chopin, or a Beethoven adagio, or anything, in fact—even an American cake walk song or dance. If it is to be reproduced, it should be reproduced as it was written, for what object is there in a reproduction? What is a reproduction? The very fact that these people did not distinguish and could not differentiate and did not know, proves that the 65 note defective roll was miseducating all who used them, misdirecting them, misapplying their original experience after having heard the original works, and giving them something entirely different, and not only entirely different, but bastardized, false, counterfeit.

Now, the writer says that they have 88 note rolls. Very well. Who made those 88 note rolls? Who was the musician that compared those 88 note perforations and rolls with the original compositions, and which editions did he use—rejected ones or accepted ones, proper ones or improper ones? What was the original music sheet from which an adagio was

taken? Was the phrasing on it proper? You see, it is a question of art. It is not a question just merely of fun. If we want a musical mechanical instrument with a defective roll for fun, why, that is another thing altogether. If we go to a vaudeville theater for the purpose of having an evening of amusement and joy, we are contributing toward feeding our appetite for the comic, but if we go to a play for the purpose of culture, to listen to the contentions regarding contemporary questions in sociology, in government, in religion, in philosophy, we are in an entirely different attitude of mind, and it is so with music. If we want to hear an American comic opera, we go to a performance in which we see horseplay, for which large sums are paid in the shape of salaries to those men and women who can indulge in the asininity to the satisfaction of an audience; but if we went to hear opera comique or grand opera, it is a different attitude altogether, and

only continue to know nothing about music, but will become so completely ossified on the subject that they never can be brought about into a normal condition to appreciate what it means? The letter foregoing proves the very danger of this thing, as I have tried to elaborate it. As to the criticism regarding THE MUSICAL COURIER in the forepart of the letter, I welcome it as an evidence that the writer of the letter understands what he is reading, and I also congratulate him on his sense of humor.

Is the Chromatic Scale the Only Key?

1736 BROADWAY, NEW YORK CITY.

To The Musical Courier:

There seems to be a growing tendency to cast aside accepted ideas and rules in all forms of Art, and music, no less than the others, has been subjected to strange upheavals and numberless innovations. We have gradually become accustomed to unusual progressions—to remote modulations and to unresolved discords, but it appears that we must go still further afield if we are to accept the startling theory, recently propounded, that there is only one key, and that one the chromatic. One or two well known writers are boldly asserting the truth of this theory, and cite Richard Strauss and others of the "ultra-modern" school as exponents thereof. A theory like this, coming from such sources, must challenge attention, but it seems to me that in trying to establish such a basis for harmonic structure, the fundamental facts upon which the whole fabric rests are entirely ignored. In the first place, fundamental laws can never change. If, therefore, we understand such laws, no "modern" development can effect any change in their application. In seeking the fundamental laws of sound or tone, we learn that a string, when made to vibrate, gives what is called a harmonic scale; that is, certain tones which rise in regular order, and bear a fixed ratio to each other. The first order of tones gives us the tonic chord. The second tone mass gives us approximately the tones of the dominant chord. These two tone masses are the materials which nature gives us. The instant we put together the component parts of the tonic chord, we recognize that it is perfect as it stands. It suggests no motion, but, on the contrary; it expresses absolute rest, being sufficient unto itself, and indicating nothing further to be reached to or attained.

When we put together the component parts of the dominant chord, exactly the reverse occurs. It expresses unrest, motion, an irresistible tendency to move to other tones, each tone having its own motion, and the ear will never be satisfied until each tone finds the one it is seeking. And what does this chord seek? Whither does it move? To the tonic, where all is once more rest. Herein we have the whole philosophy of musical structure, of Music, which consists of continual progressions of logically connected sounds, a woven web of tones which follow each other, because they must do so—and although capable of so doing in a practically infinite variety of ways, as certainly and surely following one invariable law as do the "multitudinous seas." Repose, motion—that is the whole matter. We start from Repose. We move onward through myriad changes, through varying combinations, and never cease until at last we reach "Repose" again, and there rest.

Moreover, throughout all this seeming variety, these diversities, we are really using just one tone mass—that of the dominant chord. For every other chord save that of the tonic alone, no matter how altered by chromatics, how presented, in what guise developed or what form expressed, is simply the dominant chord altered at will. To no other source can these chords be traced. The "Repose of the Tonic"—the "Motion of the Dominant"—therein is the relation on which the whole stupendous fabric of mighty Music is raised. And of these two—the Tonic and the Dominant—the greater is the Dominant, rightly named, for even the Tonic itself seems vaguely to emanate from the Dominant, which is thus proclaimed "Master" and origin of all. As soon as we admit that the Tonic and Dominant, with their relationship, are, from their nature, the determining facts in harmonic structure, the other notes of the diatonic



CECILE CHAMINADE.

the performance must be done correctly, and if it is not done correctly the critics will tell us. It does not require any criticism, in the first place, but in the second place it requires that faculty to understand the performance of the musical composition.

If people desire to study music, they must prepare themselves for a serious problem, because the culture of music seriously undertaken creates in most cases a psychological revolution with the student. Sometimes a person's whole views of life are completely altered after having undergone a serious study of the art of music. It acts upon the very fibers of our emotions, and for that reason it is the most sublime of all arts and it is called the divine art. That reason alone suffices.

Now, then, how can we afford to tolerate any incursion into that sacred domain by means of an instrumentality that is mechanical and that can be operated to the supposed satisfaction of those who know nothing about music, so that they will not

scale follow. Just what form it may take is a detail, and arbitrary. But it must be within certain limits, and must conform to a certain organic unity. The chromatic scale has nothing to oppose to so great a force. In itself it has no harmonic motion—moves toward nothing, dominates nothing, stands weakly, with no end, no beginning, not one of its tones having any harmonic relationship with any other. The only connection between the tones of the chromatic scale is a melodic connection. The so called "new" chromatic progressions are not new—that is, intrinsically so. They are simply an expansion of the materials already in our possession, and are as old as the Art of Music itself, and that our discernment had not reached to a complete understanding of their significance earlier in the development of music is no proof that they had no connection with the musical forms in use in the inception of Musical Idea. They were there, lying enfolded in the germs of musical thought, awaiting only the day of fruition to come forth. One and all, they arise from the same source, melt into other forms, draw still others resistlessly toward them, change and pass, and change again, but underlying all is the great harmony, everlasting as the hills, of the mighty Dominant. There is no combination of tones which can for a moment be opposed to this one chord. It is all—it includes all. Many of the old restraints in musical compositions have already gone—greater freedom is ours, lesser laws bow to great necessities, and, rejoicing in her new liberty, Music steps forth like a young Titaness, strong, vigorous, beautiful as the morning, but her greatest strength is and abides in her recognition of the changeless law which nature herself has fixed for all time. The Chromatic Scale has no harmonic motion. But harmony is the science of the structure of music—its very substance. How, then, can a scale that furnishes not one harmonic motion, become the foundation of the fabric of Music? Put aside our present system of harmony, and the whole structure becomes chaotic. It would be interesting to see just what these advocates of the chromatic key would give us in place of the old system. FRANCES GREENE.

No one will doubt, after reading the letter just quoted, that the person who has written it is a profound student of harmony, and I would not be surprised at all if it were a person who is not only a profound student, but who also has done much to assist in a proper recognition of the laws that underlie the art of music in this country. Style cannot be obscured. As Democritus said, long before Buffon, "The style is the man."

Very little can be said in opposition to this general proposition, but some objection may be made to the philosophical statements or leading propositions that are put forth. For instance, in the beginning, the writer says that fundamental laws can never change. The question is whether the writer means fundamental laws of nature or fundamental laws of man. If the fundamental laws of man on music are based upon the fundamental laws of nature on music, the position is impregnable, but if music comes from man and is derived from the intellect—that is, if it is an art—the laws of music are not made to remain unchanged, because the history of music proves how frequently they have been changed. Things were written by Bach that changed the fundamental laws of music, and by Beethoven, and by Wagner, and by Richard Strauss. The application of the chromatic scale is a natural outgrowth of a demand for a greater expansion of the scale, just as the modern orchestra is the result of a demand for a greater expression of music through color, supplemented by a greater volume of tone, which was also required for the purpose of giving expression to new musical ideas. In the beginning of the Nineteenth Century the musical world was under the impression that the art had reached its finality through the works of Bach, and Handel, and Haydn, and Mozart. When Beethoven's later works were produced, there was a tremendous and vital opposition to them. Their genius was not accepted, and we today know the struggles of Wagner, and we observe now the struggles of Strauss, who could not have existed without

this forerunner. If music itself represents motion, as the writer says, which must be agreed to, it means both forward and backward motion, and is, as Huxley expressed himself in his definition of evolution, a movement similar to that of the waves of the ocean, which, in their outward motion represent the evolution, and in their motion to the land, backward, their devolution, each wave going out further from the impetus and momentum it receives by going inward first, the impetus then sending it out still further.

How can there be any end to the motion of music? Where should it have limits and how can it have limits?

Why should not new forms be discovered, and if new forms can be discovered, why cannot the chromatic scale become more useful in the process of musical evolution? The subject could be continued to the close of this paper and then for seven hundred numbers following, without reaching a perceptible advance in the argument, it is so tremendous. It involves even the question of life.

Who Gets the Credit?

OCTOBER 22, 1908.

To The Musical Courier:

Many of our leading American teachers are frequently compelled to defend themselves through the columns of the press against misrepresentation, whenever one of us is fortunate enough to bring out a pupil of exceptional ability. It is an even chance that the credit will be given to some European teacher. Twice within the past year reports have been sent broadcast over the American Continent that Vernon Stiles, the tenor, who was recently engaged by Felix Weingartner for the Imperial Opera at Vienna, received his vocal training in Europe. When Mr. Stiles accepted an engagement in Henry W. Savage's "Madam Butterfly" company it was published, in all the newspapers and musical periodicals, that this tenor was recently from a course of training in Milan, and now that Mr. Stiles is located in Vienna it appears that a well known Berlin teacher has announced, with accompanying photographs, that Mr. Stiles is a product of his studio.

I have lately received a photo from Mr. Stiles, which can be seen at my studio and on which is written the following: "To my first, best, and only teacher; may I live long enough to prove your teaching and my gratitude is the wish of your pupil, Vernon Stiles."

My object in sending this communication is purely one of self defence.

Very sincerely yours,

S. C. BENNETT.

Mr. Bennett is answering his question through the publication of his own letter. The reason why successful singers are credited to a variety of vocal teachers is due to a great extent to the very vicious habit, in the first place, of going to a vocal teacher who could not do them any good, and then following this up by changes that finally bring them to a good teacher, and thus creating the physical evidence that they were in the hands of various singing masters. There is no vocal instruction system, because any one can become a vocal teacher—anybody; and I say this advisedly, because I know that there are many vocal teachers who have no conception of music at all, very crude ideas of the physiology of the throat and the breathing organism, and very poor conception of what tone production means, because they do not hear the tone; they are not created to understand it—that subtle quantity known as musical tone, and musical tone that emanates from the human being. As any one can become a vocal teacher, without credential or examination, anybody, from the president of a music teachers' association to the President of the United States, why it naturally follows, through the absence of an authoritative center, that each vocal teacher makes the highest claims, as he or she necessarily must, in order to maintain the prestige that is required for the continuation of the career. The thing to do to prove the case is to mention the facts, as

Mr. Bennett has in the above letter, and an improvement can be made upon that letter by giving the names of those other vocal teachers who claim Mr. Stiles as their product.

Symphony Society.

The press representative of the Symphony Society of New York has issued another one of his manifold notices, in which he states that the New York Symphony Orchestra is scheduled to play in various cities and here also, and that the spring tour will begin April 11, with forty-eight concerts in the Middle West and South.

The people would like to know what the New York Symphony now is, for it is not the same orchestra that played last year. If I am not mistaken, there was a defection of thirty-five players in Chicago during a recent trip. Who are the men in this orchestra, which is a moving orchestra, not because it moves around the country, but because its personnel moves?

Technically speaking, any body of men playing together at one time constitutes an orchestra when that number exceeds the quartet, or, let us say, the octet. The late Patrick Sarsfield Gilmore had an orchestra of 1,000 players at the Boston Jubilee performances. There were over 600 members in the string band, and then he added an anvil chorus that banged the anvils and a battery of cannon on the outside, which was fired off by an electric current to boom along with the anvil chorus, in order to make the tone effect still more inspiring, and, during the hot days when this was going on, perspiring. That orchestra disbanded after a few days, but it was an orchestra while it played, and so is the New York Symphony Orchestra an orchestra while it plays, and that technical position cannot be attacked successfully; but it can be explained as I am explaining it, and that is all that is necessary. When this New York Symphony Orchestra plays on one Sunday, and some men that are different men play on the next Sunday, and four weeks subsequently, when it is on the road, there are different men again in it and others out of it, it is still the New York Symphony Orchestra, because it happily names itself as such. But the same thing still may be different, as we learn now if we have not learned it as we should have long before this.

In some of the statements made about this New York Symphony Orchestra, the assertion is gratuitously added that it is the orchestra that was conducted by the late Dr. Leopold Damrosch, the sentiment being utilized for the excellent purpose of advertising it. Those who are responsible are responsible, but I would not like to be the person, and I know a great many others who would not care to transact the commerce associated with music on such a basis. The late Dr. Damrosch never conducted any orchestra even remotely connected with the present body called the New York Symphony Orchestra.

"A LADY is to sing in public in Esperanto. But in the present stage of the art of enunciation this is not likely to make much difference in what the audience hears."—New York World. Oh, yes, it is likely to make a difference, for if the present style of delivery sounds like Esperanto, then perhaps Esperanto will sound like English—"reverse English," as it were.

AFTER all, the fall of Destinn seems to have been due to a fainting fit caused by a vision. Her disappearance followed, and all this only strengthens the general fixed opinion which the musical world harbors regarding the delicate relations of the operatic soprano to the world at large. Her fall did not hurt her and she never even thought so. Only the newspapers thought so. Man is destined.



Almost a score of years ago—a long time for the writer of this column to remember—he was invited to a Sunday afternoon musicale in New York, for the purpose of hearing a pianist just arrived from Paris, where he had been that *rara avis*, a pupil of Saint-Saëns. The player was finishing the last few measures of Liszt's adaptation of the "Tannhäuser" overture when the present scribe walked in. Tremendous applause and the astounded comment of the several cognoscenti who were there revealed the fact that an extraordinary performance had just taken place. The late comer was introduced to the pianist, a tiny little man with the dreamy features of a poet, and expressed his regret at having missed the "Tannhäuser" number. "Then I'll play it again," responded the virtuoso, calmly, and with the most imperturbable demeanor in the world turned to the piano and repeated the tour de force in a fashion nothing short of amazing. In appearance and sound it was the easiest piano playing imaginable, but the trained ear at once detected the prodigious technical mastery which enabled the performer to accomplish his wonderful deeds with such semblance of almost indifference. The voice leading and exposition of the various motifs were particularly clear and unbroken.

"You studied with Saint-Saëns?" the artist was asked. He smiled and replied: "In a way, yes. I went to his home several days each week and played for him. That is, I played in the studio, and Saint-Saëns lay abed in his adjoining sleeping chamber, and between sips of his breakfast chocolate called out his comments and corrections occasionally. As I was being taught gratis, I had no complaint to make."

"And is that all the studying you did?"

"I had a few lessons in America when I was quite a child, a few in Russia when I was but a little bit older, and several months at the Berlin Hochschule. I am practically self taught."

The afternoon was occupied in setting the pianist all sorts of musical and technical tasks, at his own solicitation. The longer he played the more mysti-



GODOWSKY AT WORK IN HIS BERLIN STUDIO.

fied his hearers became. It was found that he had virtually the whole classical literature of the piano at his fingers' ends. Of Chopin he seemed especially fond, and there was not an early or late composition of that master, not the tiniest mazurka or most

neglected nocturne which this little magician did not know note for note. The one memory that clung longest after that bewildering afternoon was the way he played a chord study by Saint-Saëns, in which the melody lay buried between the middle tones, and by the art of the player was made to soar and sing without apparently the slightest extra movement of the fingers that seemed to strike only a series of chords. "A myriad minded musician; a genius for piano polyphony," was written long afterward about the artist in question. That was the opinion, less tersely expressed, of the present writer on that memorable Sunday, and he proved his admiration practically by becoming the first pupil in America of the pupil of Saint-Saëns. Many years afterward it was given to the same wielder of the pen to be present in Berlin when his teacher of the long ago made his debut in Berlin before an audience composed of possibly the greatest number of professional pianists and piano connoisseurs ever gathered together under one roof. Manipulators of the ivories came from far and wide to see and hear the wizard, the stories of whose miracles on the keyboard had long echoed from the New World. When the concert was over, a pale, dazed lot of piano sharps looked at one another, and whenever they



LEOPOLD GODOWSKY.

Taking life easy on the balcony of his villa at Alt-Ansee, Austria, after a strenuous concert season.

looked upon the man who was playing encores, they burst into wild cheering and acclaimed him as the superman of their instrument. And he was that, when he performed the technical deviltries in his dual arrangements of the Chopin studies. And now no one need longer be in doubt that the pianist meant is Leopold Godowsky.

The earlier acquaintance with Godowsky and his subsequent career all were recalled, when a package of music reached this desk a few days ago, and was opened and examined at close range. A number of piano transcriptions met the eye; and transcriptions they were of a kind to take away the breath of any one able to understand their content and construction. Not since the days of Liszt and Tausig has the art of piano transcription flowered so successfully as in the works which Godowsky revamped from the old masters. Saint-Saëns did a few fairly good things in that line, but compared to Godowsky's they are literally child's play. Those who have been reading THE MUSICAL COURIER know that most of Godowsky's present day recital programs include some of his adaptations. The ones mentioned in this screed as having been received a few days ago consist of pieces by Rameau, Schubert, Corelli, Lully, Dandrieu, and Locilly, as well as Weber's "Invitation to the Dance," the same composer's "Perpetuum Mobile," and Henselt's "Si Oiseau J'étais." All of them will be discussed in the next issue in "Variations," with musical examples.

Ernest Newman, most interesting of musical biographers, because in his biographies we learn as

much of the author as of the subjects he portrays, is out with a "Richard Strauss," in the "Living Masters of Music" series. The volume is furnished with a "personal note" on Strauss, written by Alfred Kalisch, for Newman explains: "As I have not the honor of Dr. Strauss's acquaintance, I am almost wholly ignorant of his private personality and the details of his daily life. . . . On the other hand, the absence of even the slightest acquaintance with the subject of the book is not without its compensations, in that it makes a more independent, critical attitude possible to the writer." Up to the present moment it has been possible to turn only a few leaves of the Newman book, but what met the roving eye was very much worth while and whetted the desire for an early and thorough reading. On page 2 the author starts off in the bold style so characteristic of all his critical utterances and says: "Strauss has been foolishly abused by critics of the type of the late Eduard Hanslick, whose condemnation of any piece of modern music could almost be taken as a certificate of its excellence. . . . To the expert in the history of journalistic oburgation, epithets of this kind tell their own tale; if a bundle of them, relating to some one of whom he otherwise knew nothing, were brought to him, he could almost reconstruct the artist from them as a scientist can reconstruct the form of an animal from the evidence of a few scattered bones." Newman points out that no one has yet compiled a Strausian "Schimpfexicon" on the lines of the one that was compiled about Wagner, excerpts from which were published two years ago in this column. "From a book published by a well known American critic," continues Newman, "I cull the following choice cauliflowers of rhetoric." The critic in question is the one who writes music reviews for the New York Sun, and Newman quotes several hundred words of the dissenter, alluding to it as "wild and malodorous language," accusing its author of "becoming a little incoherent, as prophets are apt to do when their rhetoric gets into their head," and winding up by saying of Strauss that "the pole must have gone very deep into the stagnant pond to bring so much mud as this to the surface." Some of the Sun writer's opinions, which stirred Newman so deeply, were that "Till Eulenspiegel" is "a study in musical depiction of wandering vulgarity, of jocular obscenity, a vast and coruscating jumble of instrumental cackles about things unfit to be mentioned"; that some of the material of "Don Juan" is "unfit for publication"; that "when art had turned for her inspiration to the asylum, the brothel and the pest house, it was time for a new renaissance"; Ihsen, Maeterlinck and Strauss "plucked like soulless ghouls upon the snapping heartstrings of humanity . . . and finally poking with their skeleton fingers in the ashes of the tomb to see if they could find a single smoldering ember of human agony"; that "the modern ear is suffering from acute myringomycrosis, a cheerful affliction caused by the growth of fungi on the ear drum"; that Strauss is separated from more civilized human beings by "a vast and impassable gulf of fetid inspiration"; and, finally, that "Till Eulenspiegel" is "noisome, nasty, with the whirligig scale of a yellow clarinet in his brain and the beer house rhythm of a pint pot in his heart." What is there in such gentle disagreeing to ruffle the habitually placid and philosophical soul of Ernest Newman?

There is an addendum to the Paur interview, published elsewhere in this issue of THE MUSICAL COURIER. The Pittsburgh conductor told the interviewer that the new Paur symphony has no "program" except its title, "In der Natur." From other sources the secret is learned that the first movement of the work bears the silent sub-title, "Spring Mood; Entrance into the Forest." The second part is given over to more somber thought and treats of the nocturnal mystery of the forest, with its fearsome dreams and visions. The third section is dedicated

to the noonday music of the forest, the winging and twittering of birds, and to dancing sunbeams. The finale depicts the triumph of Youth over dreary and dying Old Age. Let Paur deny this "program" if he can.

LEONARD LIEBLING.

NULLIFIED COPYRIGHT.

A Very Dangerous Practice.

Nearly all large book and music publishers, since the enactment of the so called International Copyright Law of 1891, have constantly and persistently violated the perfectly plain purport of the manufacturing clause of the law by filing copies of foreign editions for copyright at Washington and importing the foreign editions and offering them for sale in this country.

This practice has now grown to huge proportions and has resulted in an enormous loss of business to a number of important American trades. One of its most pernicious effects is to place American authors and composers and their publishers at a tremendous disadvantage as compared to foreigners taking advantage of the ridiculously loose construction of our law.

Under this practice, a foreign publisher, by simply starting a branch here, can obtain copyright protection at the nominal cost of two copies of his foreign edition and 50 cents, while the cost to the American publisher who publishes the work of an American author or composer ranges from \$50 upward.

Is it any wonder that the American composer and author are gradually being crowded to the wall by the more favored foreigner? And that American creative musical art is at a discount?

The idea underlying all laws relating to our relations with foreigners is *protection to the American citizen*. In strict conformity with this idea our Fifty-first Congress, in enacting the copyright law of 1891, so framed the manufacturing clause of that law as to embody the idea of protection by providing:

"That in the case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom."

Can anything be plainer as to intent than the terse language of the statute thus quoted? But in order further to indicate its intentions and to provide a condition which would make impossible an evasion of the protective principle thus involved, Congress went further and provided that:

"During the existence of such copyright, the importation into the United States of any book, chromo, lithograph, or photograph, so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives, or drawings on stone made within the limits of the United States, shall be, and it is hereby, prohibited."

Parenthetically it may be remarked that hundreds of decisions, both English and American, have defined a sheet of music as a book in the meaning of the law. We quote one such decision as a sample:

"A book within the statute need not be a book in the common and ordinary acceptation of the word, viz., a volume made up of several sheets bound together; it may be printed only on one sheet, as the words of a song or the music accompanying it." (Thompson J. Clayton v. Stone, Paine, 383, 386.)

When Congress used the word "book," therefore, in the statute, it is impossible to escape the conclusion that sheet music and music books were intended to be included in this general classification, for if a music book does not come under the prohibition of the statute, it would be equally logical to claim that a medical book, because it was not specifically mentioned in the statute, was also exempt.

Why should Congress make such a tremendous favorite of a music book by exempting it from the

operation of a law intended to grant protection to all classes?

No matter how this question is studied, no matter how it is analyzed, one cannot escape the irresistible conclusion that it was the plain intent of Congress, in framing the manufacturing clause of the law of 1891, that anything which can be defined as a book was intended to be covered by the word "book." In that portion of the statute quoted above, no logical reason exists for a contrary interpretation of the term.

No one has ever dared to advance the idea that the Fifty-first Congress exceeded its constitutional authority in thus framing the manufacturing clause of the law of 1891 to conform to the protective principle of our policy as a government, for such a contention would be ridiculously absurd. Yet this provision of the law of 1891, which is still in force and which is a wise and beneficent provision, in thorough accord with our policy as a government, has been rendered entirely inoperative as a result of two exceedingly doubtful lower court decisions of the so called friendly suit variety. These are as follows:

"Held: That music, even when bound together in numbered pages with board covers into what is known commercially as a book, is not a book within the meaning of Section 4956, Act of 1891." (Oliver Ditson v. Littleton, 67 Fed. 905, 15 C. C. A. 61, 33 U. S. App. 114, 62 Fed. 597—C. C. 1894.)

The writer has diligently studied the voluminous reports of this case through page after page of the most hair splitting and specious legal quibbling, in a vain search for a single logical reason which would excuse a decision so much at variance with common sense, public policy, and a sane view of the law, but the only conclusion to be drawn from a study of the case is that everything was lost sight of except a desire on the part of all concerned to render null and void the manufacturing clause of the law of 1891 in its application to music, and in reading and studying the case one is struck very forcibly by the omission of certain points known to copyright lawyers generally, which would have had the effect of making it very much more difficult for the complaisant court to give such an exceedingly friendly decision in this so friendly case.

But if the above decision is startling in view of the plain language and intent of the statute, what can possibly be said in extenuation of the following amazing court decree?

"Held: That the two copies of a book required to be deposited with the Librarian of Congress, in accordance with the provisions of Section 4956, Revised Statutes of United States, as amended by Congress in the Act of 1891, need not be printed from type set in the United States or from plates made therefrom, as a condition precedent to the securing of a valid copyright." (Osgood v. A. S. Aloe Instrument Co. [C. C.], 69 Fed. 291.)

We submit that if a court can relegate to itself such a revolutionary construction of a law so carefully and thoroughly discussed, and enacted only after the most exhaustive analysis of every possible phase of its every clause had been gone into, then Congress might as well go out of the law making business.

The records of this case will be searched in vain for an intimation even that the court acted upon constitutional grounds in thus nullifying a most important provision of the law, directly against all possible conceptions of public policy.

It is such doubtful court edicts as these, so repugnant to the common sense of the nation, that have given demagogues an opportunity to create a feeling of doubt of the integrity of some of our courts.

There seems to be little ground for doubt that had these cases been carried to the Supreme Court of the United States, they would have met with a speedy reversal, and as this is not only a possible but a very probable future contingency, i. e., that the matter shall eventually be reviewed by the Supreme Court,

the danger which this contingency holds for those who have been led openly to violate the copyright law upon the doubtful authority of these two decisions is such as careful business methods would seem to lead one to avoid.

A reversal of these two cases would cause an upheaval in the various publishing trades that would be little short of a revolution.

THE MUSICAL COURIER, from information in its possession, is led to believe that such a review of these cases by the Supreme Court may be expected in the near future, with every probability of a decision more in line with common sense than the strained, unnatural and doubtful verdicts of the two courts above mentioned, which are so contrary to all precedents and ideas of common sense, and so prejudicial to the upbuilding of American creative musical art, and which bear so heavily upon the interests of American authors, composers, publishers, printers, plate makers, etc.

WHICH IS THE TRUTH?

THE following letter has been received by THE MUSICAL COURIER, and is reproduced herewith:

NEW YORK, October 26, 1908.

To The Musical Courier:

Your issue of last Wednesday, October 21, in which you referred to Adela Verne's playing, contained two criticisms which, no doubt, you published in order to prove your own case. The one was from the New York Sun and the other was from the New York Times.

I received on Saturday morning a sheet called "Press Notices of Adela Verne's First New York Concert, Saturday, October 17, 1908," and I find the enclosed put forth as the articles contributed by those two papers mentioned above, with capitals and italics added, as you see. Now, I would like to know which are correct—your reproduced press notices from the New York Sun and the New York Times or those sent out by the management of Adela Verne, which I enclose?

Very truly yours,

W. F. BULLOCK.

FROM THE PRESS SHEET, AS
ISSUED BY MISS VERNE'S
MANAGER.
New York Sun.

Adela Verne, first debutante of the season, made an appreciable impression at Carnegie Hall on Saturday. This sturdy young Bavarian woman played a Bach fugue with good old German honesty, and the deep, singing tone, almost "chest tone," for lack of a comparative term, would not have displeased Johann Sebastian. Yet again some old harpsichord pieces were all crispness and delicacy.

Schumann's "Des Abends" was a test of sentiment, while much Chopin and Alkan's "The Wind" did not overtax resources of heart or hand.

There were flowers. BUT, BETTER STILL, THERE WAS STRENGTH OF MUSICIANSHIP. It was so far an unconventional debut.

FROM THE SUN AND TIMES,
AS REPRINTED BY THE
MUSICAL COURIER.
New York Sun.

Adele Verne, a young English pianist, gave a recital yesterday afternoon in Carnegie Hall. Her program began with the familiar prelude and fugue in A minor, by Bach, which was followed by Beethoven's "Thirty-two Variations." The next four numbers were old fashioned pieces for harpsichord by Couperin, Handel and Scarlatti. This much of the program sufficed to give an insight into the aspirations of the player, and it served also to define the limits of her art, for in the subsequent numbers she disclosed no qualities not made known in those already named.

Finger technic of the kind altogether common among pianists Miss Verne certainly possesses. She can strike the notes rapidly when that is necessary, loudly when that is required and with various degrees of power, according to the printed distribution of FFs and PPs. It must be admitted that occasionally she failed even in this, for she neglected to strike some of the notes set down in the text, and again she struck others which were not set down. But this kind of accident will happen to the best regulated pianist, and Miss Verne is by no means well regulated.

In all her performances, though in none more than in Chopin's "Butterfly" etude, she showed a strange lack of rhythmic sense and some of her accents were

extraordinary in their originality. Her tone was nearly always dry, and in the Chopin music this quality stood forth in the most unfavorable light. Her pedaling showed a decided want of feeling for clarity and color, and it all too frequently muddled passages which should have been crisp and clean. This was especially noticeable in her playing of the Rubinstein staccato etude, in which, however, her delivery of the song melody was the most commendable feature of her recital.

New York Times.

New York Times.
MISS VERNE APPLAUDED.
English Pianist Warmly
Received at Carnegie
Hall.

Adela Verne, a young English pianist, appeared for the first time before a New York audience yesterday in Carnegie Hall. Miss Verne has already won a reputation in England and on the Continent as an artist of temperament, technique, and interpretative insight. Her program yesterday was warmly applauded.

The first pianist to come before the New York public this season presented herself yesterday afternoon in Carnegie Hall. She was Adela Verne, a name not hitherto known on New York concert programs, and she was heard by an audience which the depressing heat did not prevent from furnishing what was expected of it in the way of applause and a brave show of numbers. Miss Verne offered a long and exacting program that kept somewhat out of the beaten track of recital programs, but, unfortunately, she did not show all the grasp of power, either technical or emotional, necessary to compass a satisfactory performance of it. She unquestionably has pianistic talent, but she is still far from developing its true value, and she is in many ways unripe for public performance before a metropolitan audience. Her sense of rhythm is as yet often imperfect, and lack of it played havoc with several of her numbers, notably the "Butterfly" etude of Chopin, as it is called, which under her fingers was indeed a butterfly broken on the wheel, so stiff and ungracious was it. Equally unpoetic in feeling was the "Des Abends" from Schumann's "Fantaisiestücke." She essayed four charming little pieces originally written for the harpsichord by Couperin, Handel and Scarlatti, but if such pieces are to be played on the piano at all they need a crisper touch, a firmer and clearer outline, than she gave them.

Miss Verne was at her best in Liszt's arrangement of Bach's A minor organ prelude and fugue, with which she began her concert; and this spoke well for certain of the better qualities she possesses as a musician. She showed power and technical grasp of it. In Chopin's B flat minor sonata she labored valiantly, but the work is at present beyond the scope of her vision, and she does not enter into all its passion and vehement eloquence, nor does she succeed in bringing the diverse moods of the first movement into the semblance of a consistent whole. But this young pianist has promise, if her musical gifts shall be made to count for all they are

worth, and certain qualities, as rhythm and a poetic insight and a vigorous musical intelligence, shall be fostered in her.

As will be seen, these press notices have been tampered with. They give an impression as if the two papers spoke very highly of Miss Verne, whereas THE MUSICAL COURIER reproduced exactly what they said. If this kind of exploitation is called good judgment, why, it might be applied to anybody, because, without quoting the context, any kind of an opinion might be extracted from a statement made. Is it legitimate? In other words, is it honest or is it dishonest? We advise Miss Verne to be very careful in permitting such things to be done. They are rather ancient and have long since been discounted and discountenanced; in fact, it is rather a disgraceful business to indulge in that kind of publicity; but it always kills all the prospects and the career of the artist who permits it. If these sheets are not withdrawn, we say, regretfully, "good bye" to Miss Verne.

PHILIP HALE also has something interesting to add to the Sarasate necrologia, in the Boston Herald:

The Herald stated last Sunday that Sarasate died probably from enlargement of the spleen. He had suffered for some time from this disease, but his friend, Charles Sarrus, says that the immediate cause of the violinist's death was an attack of bronchitis. "His good humor was not affected; in fact, he was cheerful to the last." His friends urged him in vain to be careful of himself, but he said to Dr. Blazy: "And why? That which is appointed must be." When he did ask medical advice it was too late. There was a deceitful betterment, then an attack more violent than usual brought the end. He died peacefully, and friends were near him, among them Mr. Goldschmidt, his devoted manager, and Berthe Marx-Goldschmidt, who as Miss Marx, pianist, played with Sarasate when he was last in this country. Sarasate was on the point of arranging for the publication of an elaborate treatise on the art of playing the violin.

He had in life two passions: To collect walking sticks and to take part in chamber music. An excellent musician, he was an admirable player of this species of music. Arthur Pougin, himself violinist, as well as ultra-conservative, extra dry critic, recalls delightful evenings when Sarasate and Saint-Saëns, Diemer, Delsart or Madame Marx-Goldschmidt played together, especially music by Beethoven. Willy Hess, who also heard Sarasate in chamber music, speaks in the warmest terms of his proficiency in an art wherein brilliant virtuosos often fail.

DURING the last season of opera at La Scala, under Gatti-Casazza and Toscanini, the performances that met with the most critical approval were "Louise," "Pelleas and Melisande" and "Götterdämmerung." That does not look as unprogressive as certain persons tried to make out Gatti-Casazza to be when he was appointed manager of the Metropolitan.

THE Calvé tour is an immense success. Record breaking audiences have greeted the prima donna everywhere. Louis Blumenberg, who booked the tour, states that it has been one of the most successful ever arranged for a singer in this or any other country.

Wolstenholme Organ Recital in Brooklyn.

William Wolstenholme, the blind organist of All Saints' Church, Hyde Park, London, who is now in this country, will give a recital on the Benjamin T. Frothingham memorial organ in the music hall of the new Academy of Music in Brooklyn. Sunday afternoon, November 1, at 4 o'clock. The organ is the one built for the Jamestown Exposition. It was presented to the Brooklyn Academy of Music by relatives of the late Mr. Frothingham, who was for many years one of the earnest supporters of good music in Brooklyn.

Tremendous Ovation for Sauer in Buffalo.

[By Telegram to THE MUSICAL COURIER.]

OCTOBER 27, 1908.

Tremendous ovation accorded to Emil Sauer at his recital here. Gracious responses to many encores.

VIRGINIA KEENE.



"The True Method of Tone Production," by J. Van Broekhoven.

Among those who have made a profound study of voice development and scientific tone production, there is none entitled to more consideration than J. Van Broekhoven, now a resident of New York. Mr. Van Broekhoven's work, "The True Method of Tone Production," is a learned treatise on voice culture and physiology of the vocal organs. Even those who may not agree with all that Mr. Van Broekhoven advances must be impressed with the erudition of the author. Mr. Van Broekhoven expounded some of his theories at one of the meetings of the National Association of Teachers of Singing, held at Steinway Hall last year. At that time Mr. Van Broekhoven was obliged to hear some of his theories condemned, while others were accepted by distinguished vocal teachers present on that occasion. But he showed the spirit of the true scholar by listening patiently to those who took issue with his ideas. Mr. Van Broekhoven's book is bound to interest the vocal profession as well as physicians who have made a specialty of diseases of the throat and vocal chords. Public speakers, also, will want to read this book. In the introductory paragraph, in Chapter I, Mr. Van Broekhoven touches upon the "New Theory of Tone Production" in these words:

The theory that vocal tone is produced on similar lines with the physical function active in producing tone on a trumpet was first introduced and propounded by Fabris in 1537; again, in 1776 by the Frenchman, Detrochet, and in 1882 by the Englishman, Dr. Illingworth. No practical demonstration of the details has, however, been furnished by any of these claimants.

My own personal investigations established the hitherto unknown fact that the process of producing tone on a trumpet has its counterpart in the vocal organ. Not only as to the similarity in both of the existing cavities and apertures, but also as to the nature of the physical functions in producing tone. The similarity of the inner space form of the trumpet mouthpiece, as pressed against the lips of the player, with that of the vocal organ is extraordinary.

Mr. Van Broekhoven's book is profusely illustrated with cuts. His chapters on "Pure Tone Production," "Tone Attack," "Registers," "Tone Blending," "Flexibility" and "Embellishments" are most comprehensive, and each of these sections includes divisions in which the author's ideas leave nothing to the imagination. It is a complete treatise of a subject about which all the masters are not yet agreed, but no one who reads Van Broekhoven's book will regret it. Final chapters are devoted to "Elementary Exercises for Different Voices," showing the use of Italian, French and English vowel syllables, and all other helps that will enable the student of singing to practice intelligently in the first year of his studies.

New Dates for Janpolski.

In addition to the engagements already published for Albert Janpolski, the manager of the baritone, J. E. Francke, has recently closed bookings with the following organizations: Soloist with the St. Paul Symphony Orchestra; song recital, University of Wisconsin, Madison, Wis.; with the Russian Symphony Orchestra in Tschai-kowsky's "Eugene Onegin," in Troy, N. Y.; with Russian Symphony Orchestra in Tschai-kowsky's "Eugene Onegin," in Schenectady, N. Y.; soloist with the Russian Symphony Orchestra in Northampton, Mass.; "Elijah," Worcester Oratorio Society, Worcester, Mass.; soloist with the Philadelphia Oratorio Society, in "St. Paul"; Russian song recital for Women's Clubs, New York; Tschai-kowsky program, at one of the Klein Sunday afternoon concerts; recital for the Schubert Club, of Seattle, Wash.

Granville's Bookings.

Charles Norman Granville, the baritone, opened his season at the Dora Becker recital, in Mendelssohn Hall, Wednesday evening of last week. Tuesday of this week he sang at a concert at Beatrice, Neb., and today (October 28) he will sing at the State University at Iowa City, Ia. Other dates this month and November are: October 29, Cornell University, Mount Vernon, Ia.; October 30, Jefferson, Ia.; November 2, North East, Pa.; November 5, Walden, N. Y.; November 18, Newark, N. J.

The National Welsh Eisteddfod of 1911 will be held at Abergavenny.



LEIPSIK, October 14, 1908.

The second Gewandhaus program, for October 14 and 15, marks the very first performance of Max Reger's violin concerto, op. 101, played by Henri Marteau. The Brahms "Tragic Overture" and the Schumann E flat symphony completed the program. The Reger concerto is distinguished, not so much because it requires an hour and two minutes for performance, but because it constitutes one of the strangest musical messages that has ever been written. It may be easiest and most safely characterized as a legitimate evolution on Schumann, to whose muse it seems closest related. The Schumann E flat symphony which followed did not seem an impossible progenitor of a half century ago. The concerto is extraordinarily free from direct leaning on any violin work which precedes it, though the last movement does briefly show a few of the Bruch G minor rhythmic figures without even relatively encroaching upon the Bruch melodic or musical leading. Aside from that, Reger has consistently employed the general violin technic shown in his seven sonatas for violin alone. Before proceeding further with discussion of its probable musical value, it should be stated that because of the great length and extraordinary difficulty for the solo violin it will not likely find popularity with the violinists themselves. On account of the strangeness of the musical content the public will have even greater difficulty to understand, so that it is impossible to predict any substantial practical use for the work. The concerto is a remarkably compact welding of material in its relation of violin to orchestra, in so far as the violin would be hopelessly lost without the orchestral background, and the orchestral score might seem equally as hopeless, considered alone. Here the Reger grumblers will find it easy to remark that the entire work is hopeless, but they will be in grievous error, and some day they will be sorry to read their own writing on the subject. The orchestra, as a base for the first two movements, seems to revel in mood, first in a sort of relation to Schumann, but principally in mood which would pass very well as orchestral support in a modern opera—a very modern opera—say, one of the year 1920. Coming again to the probable future of the concerto, Reger and his disciples will have to be very industrious for a decade in creating "school" for this class of music making. They will have plenty of real opposition, as, for instance, all Berlin is just now busily and merrily hammering the Reger muse since the recent performance there of his piano trio, op. 103, first played last spring in the Gewandhaus. As a sample of the Berlin feeling, one of the most level headed of the musicians there said that upon hearing the first few measures of that trio he was disposed to bow very low in recognition of a great master work, but later he thought the work lost itself somewhere. The same musician saw the piano score to this violin concerto and declared it utterly impossible. But he is probably very far wrong on the concerto, since it is so much more a transcendental work if anything at all. This brings us back to the statement above, that the message of the concerto will be impossible of delivery without the orchestra, for that body has almost the entire burden of disclosing the principal musical intent. Still the composition cannot be termed symphonic, because there is not the close musical structure of a symphonic work. Therefore, also, the previous statement that there is chiefly a reveling in mood. Marteau played like a great master, but did not trust his memory for the entire hour. He kept the notes before him and referred to them occasionally. The audience at the morning rehearsal rewarded him cordially, as if they were unwilling that he should not be thanked for the trouble.

The second Gewandhaus program of the century ago was given on Sunday, October 2, at 5:30. The complete program, showing two symphonies, was as follows: Symphony by Romberg; vocal scene by Weigh, sung by Madame Schicht; flute concerto, composed and played by Musikdirektor Müller; vocal terzett, by Righini, sung by Madames Schicht and Campagnoli and Herr Klengel;

a symphony, by Eberle; a solo vocal scene, with chorus, and the march from Mozart's "Idomeneo."

The Hungarian violinist, Ferencz Hegedüs, now a resident of London, played a recital here and had the help of the very gifted young Russian soprano, Anna El-Tour. In the Tartini D minor concerto, parts of a Sinding suite and the Bruch concerto, Hegedüs rose to great breadth, and especially in the Bruch. Miss El-Tour sang five songs by Schumann, and, in the Russian, five by Arensky, Tschai-kowsky, Rimsky-Korsakoff, Rachmaninoff and Gretschaninoff. Her voice is beautiful in itself and she has practically every desirable musical requisite. In December she goes to England for a number of appearances on tour with Kubelik. She made her London debut in June. She has been for a couple of seasons and is still under the coaching of Mrs. Arthur Nikisch, in Leipsic.

Karl Straube, organist at the Thomas Kirche, teacher of organ in Leipsic Conservatory, and conductor of the Bach Verein, has played the first two of the four organ recitals that he announced for the season. The first program had only Bach compositions, to include the preludes and fugues in B minor, A major, the C minor passacaglia, the preludes and fugues in D major and E minor. The second program also had Bach works only, to include an E flat prelude, twelve organ works on chorales and an E flat major fugue. The third concert, in February, will have works by Paul Ertel, Max Reger, Charles Chaix and Friedrich Klose. The fourth program will have three works by César Franck, and, for the first time in Germany, the eighth organ symphony by Charles Marie Widor. Straube

MUSIC STUDY IN LEIPSIK.
Summer term.

plays these programs with the authority of a great master of the instrument, and, above all, as a master musician.

The sisters Elsa and Cecilie Satz, of Berlin, played works for two pianos. They had the assistance of the Leipsic baritone, Martin Oberdörffer, and of a number of men from the Winderstein Orchestra, under assistant conductor Pirmann. The Brahms-Haydn, op. 56, the Grieg old Norwegian romanza variations and the Bach C minor concerto gave the young women opportunity to show wholesome musical natures and good training. Oberdörffer is a well routined artist who has a fine voice in proper control. The orchestra followed very exactly under Pirmann's leading.

Marthe Marcelli is the name of a fourteen year old girl who played the Bruch G minor concerto, the Saint-Saëns A major concertstück, the Ernst Hungarian airs and the Sarasate "Jota Aragonesa" in the large hall of the Central Theater. She is a pupil of her father, who was a pupil of Ysaye, and her accompaniments are played by her mother. She plays musically and carefully, gets all the notes by taking difficulties rather slowly. This was her first appearance in Germany, though she has played in France and Belgium, and will soon play in London. A very large audience here showed friendly interest in the little lady.

EUGENE E. SIMPSON.

Gustav Hinrichs to Conduct Opera in Brooklyn.

Gustav Hinrichs will be the musical conductor of three operatic performances for the benefit of charity at the new Academy of Music in Brooklyn next week. The orchestra from the Metropolitan Opera House has been engaged, and many of the singers are artists in every sense of the word. Monday evening, November 2, "Il Trovatore" will be given. Tuesday (Election Day) matinee "Martha" will be the opera, and Tuesday night "Faust" will be given.

Secret of Sacred Concerts.

Wife—Shall we take Aunt Backwoods to the Sunday night sacred concert?

Husband—No. She cares only for religious music.—Bohemian.

CABLE FROM PARIS.

OFFICE THE MUSICAL COURIER.
PARIS, October 27, 1908.

Musical Courier, New York:

Messenger elected director Conservatoire concerts, succeeding Marty, deceased. DELMA.

Lemare Organ Recital.

Edwin H. Lemare, the English organist, who, for a period, was city organist of Pittsburgh, now en tour throughout America, must have been gratified by the immense and attentive audience gathered to hear him play ten pieces on the big four manual organ in the College of the City of New York, October 19. The audience, which was probably one of the largest that ever gathered to hear an organ recital in the City of New York, was composed of all classes of citizens, and all were moved by one mind, that of attentive attitude.

Dr. Gerrit Smith replies, in response to the query: "What is the proper size of a pipe organ?" "What is the proper size of a man's hat?" meaning thereby it should be built to fit designated space. This organ is a conspicuous example of this line of procedure, for it fits and fills the beautiful hall, itself an exemplar of all that is highest in architectural beauty. This is the instrument which Professor Baldwin plays publicly every Wednesday at 3 and every Sunday at 3:30 o'clock, and which on this occasion was heard with such delight by several thousand people.

Mr. Lemare played Liszt's little heard fantasia on the letters "B-A-C-H" with imposing facility and effect, following it with his own "Liebestraum" and "Spring Song," pieces of exceptional charm. The audience thought so, too, loud applause leading him to add Wolstenholme's "The Answer." A dainty scherzo (a piano piece originally), by Heinrich Hofmann followed, and Rheinberger's monumental twelfth sonata, op. 154, provided the musical roast beef of the recital. Needless to say how these were played; even the classical sonata was given the attention which only thorough mastery and charm of interpretation can command. The "Waldweben," from "Siegfried," with birds carolling on the flute stop; fairies, the forest murmurs, all this organist Lemare pictured; a fit companion piece being Dubois' "Sylvaine." Here also he was obliged to add an extra piece, his own "Pastorale," in A minor, Bach's "Fugue à la Gigue," an improvisation on an inconsequential theme, submitted among a dozen by persons in the audience, and his own toccata, the last played here for the first time, completed the program. In the case of the improvisation, it may be said that the tail wagged the dog, as so much more lay in the contents of the improvised playing than in the set melody. Analytical notes by the player provided an enjoyable feature of the program; they were constantly consulted by his hearers, serving as a guide to the lay mind.

Bellini's Best Opera.

The occasion of the seventy-third anniversary of the death of Bellini has led to a good deal being written about him in the Sicilian newspapers, for he was born in Sicily. He died at Puteaux, near Paris, under somewhat strange circumstances, in 1835. Baron Aymé d'Aquino wrote to a friend: "I rode out to call on him, but, as usual, the gardener of his house refused to let me in. Later on in the day there was a heavy storm, and at about 5 o'clock I once again tried to see him. As no one answered the bell, I pushed against the gate and it gave way, so I got into the house. I found Bellini on a bed, abandoned by all. At first I thought that he was asleep. When I touched his hand it was quite cold, for he was dead."

A curious letter is published, written by him when his "Norma" was hissed at the first representation: "I have just returned from the Scala. Would you believe it? 'Norma' was hissed. I no longer recognized the friendly Milanese, who received with enthusiasm and delight the 'Il Pirata,' 'La Straniera,' 'La Sonnambula.' I have deceived myself. I have made a great mistake. All my progenitors have been wrong. All my expectations have been illusions. But, I assure you from my heart, there are morsels in it that I shall be proud if I can ever excel. Did not the Romans hiss 'L'Olympiade' of the divine Pergolesi? In all theatrical productions the public is the supreme judge. The public will reverse its judgment. It will recognize that 'Norma' is the best of my operas."—London Truth.

Ovide Musin's Lecture-Recital November 11.

Wednesday evening, November 11, is the date of Ovide Musin's violin lecture-recital at Mendelssohn Hall. All violinists will be interested in this event, for Musin is one of the renowned masters of his instrument and holds now the position of professor in the Royal Conservatory of Liege, Belgium.

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"Don't you admire the old time melodies?"

"No; I'm a fresh air fiend."—New York Mail.



CHICAGO, ILL., October 24, 1908.

The second program of this season's concerts by the Theodore Thomas Orchestra, as played on October 23 and 24, contained the Brahms symphony, No. 2, D major, op. 73. This second symphony, which contains a certain glow of suavity, if one may use the term, which is found lacking in the other three symphonies of Brahms, was played with great attention to precision, perhaps a little too much academical preciseness, but withal, giving to the reading of the score much charm of color and contrast in nuance. Seemingly like a challenge in tonal contrasts was the symphonic tableau, "The Kremlin," by Glazounow, which came later, preceded by Boeche's symphonic poem, "Taormina" (played for the first time in Chicago), supposed to have an affiliation with the lovely Sicilian town of Taormina, which, by the way, is the place of residence of Ludwig Wüllner, the celebrated lieder singer, and where he but recently built a fine villa. Boeche's composition is a splendid piece of program writing, although, as the program notes stated, "Boeche has vouchsafed no explanation of the poetical or programmatic significance of his tone poem," but as the Chicago annotator has said, and with which the writer agrees, "The musical contents of 'Taormina' would seem to show that its composer has endeavored to depict the ecclesiastical associations of the Sicilian town rather than the classic splendor of its past." With the Glazounow work one was led into a more intense, a more impassioned field of the orchestral tonal art; the exotic perfume of the East, if not the Oriental seductiveness found in the works of some still later and more contemporary writers, runs through this entire work, making it a composition of intense and dramatic import. The opening number of the program was the lovely Schumann overture, "Genoveva."

Dr. Ludwig Wüllner, one of the world's great lieder singers; Coenraad v. Bos, accompanist, have been engaged by F. Wight Neumann for a song recital to be given Saturday afternoon, December 12, at Music Hall.

Fred Wessels, manager of the Theodore Thomas Orchestra, has completed arrangements for his Spring Festival Quartet and for the annual spring tour of the orchestra. The Quartet will have a soprano new to the American public, in Perceval Allen, an English singer, who has been singing with great success at the festivals held annually at Leeds, Sheffield, Bristol and Worcester. The contralto will be Margaret Keyes; the tenor Daniel Beddoe, and Herbert Witherspoon, basso.

George Hamlin, who is one of America's most popular tenors, will give a song recital at Music Hall on November 1. Since Mr. Hamlin returned from Europe, where, with Mrs. Hamlin, he spent the entire summer, he has given a recital at the White House for President and Mrs.

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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.
ERNESTO CONSOLO, the eminent Italian Pianist, has been re-engaged and will accept a limited number of pupils.

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Roosevelt, where he was received with great eclat; and his recitals in New York City and Boston were made the objects of the most fulsome praise by both press and public. Mr. Hamlin's programs for this season's work are of exceeding interest, containing many new compositions by composers of various schools, which compositions were brought to Mr. Hamlin's notice while he was abroad and which will be entirely new to the American public. Mr. Hamlin, who is a past master in program building, will present to his Chicago audience some of the choicest numbers in his repertory.

F. Wight Neumann announces Johanna Galski, with Frank La Forge, accompanist, in a song recital at Orchestra Hall, on November 9.

Mrs. Theodore Worcester and the Chicago String Quartet will be heard in the first subscription concert in Aurora on October 30. Every year Mrs. Worcester arranges for two or three chamber music concerts, which are given in the homes of some of Aurora's leading citizens, and which are greatly appreciated and enjoyed. At this opening concert César Franck's quintet will be played.

The Western Chapter of the American Guild of Organists will give its series of nineteen organ recitals this year as follows:

November 1—Sinai Temple, Arthur Dunham.
November 5—North Shore Congregational Church, Sarah Wildman.
November 12—Union Park Congregational Church, William E. Zeuch.
November 19—Church of the Epiphany, Francis Hemington.
December 3—Grace Episcopal Church, Harrison M. Wild.
December 13—Second Presbyterian Church, Albert F. McCarrell.
January 14—First Congregational Church, Evanston, Grace McMurray.
January 21—First Presbyterian Church, Evanston, Curtis Barry.
January 28—St. James' Episcopal Church, Clarence Dickinson.
February 1—Trinity Episcopal Church, Charles H. Demorest.
February 11—Christ Episcopal Church, Woodlawn, Gerald F. Stewart.
February 18—Leavitt St. Congregational Church, Alice R. Deal.
March 11—St. James' Methodist Episcopal Church, Tina Mae Haines.
March 25—Normal Park Presbyterian Church, George J. Hochleutner.
April 8—Hyde Park Presbyterian Church, Palmer Christian.
April 15—First Methodist Episcopal Church, Evanston, Katherine Howard.
April 22—Pilgrim Congregational Church, Eric Delamarter.
April 29—Church of the Redeemer, Hyde Park, Francis Mackay.
May 6—Place to be announced, Louis Falk.

Among the new comers to Chicago is Jessie E. Bodman, a young pianist who has been teaching for the last two seasons at Waterman Hall, Sycamore, Ill. Miss Bodman is a graduate of the Chicago Musical College and has studied theory, harmony and also accompaniment work. October 20 Miss Bodman gave a recital before the Woodlawn Women's Club with great success.

The pupils of the Metropolitan Conservatory of Music will be heard in recital at Kimball Hall on October 30. A very interesting program has been arranged of violin, piano and vocal numbers.

The regular weekly recital by members of the faculty of the American Conservatory of Music was given this week by Robert Ambrosius, cellist; John T. Read, bass,

and Clyde Stephens, pianist. Louise Robyn was the accompanist.

Vincenzo Gullotta, violinist, played for the Illinois Institute at Jacksonville, Ill., on October 16, meeting with much success.

Carrie Jacobs-Bond will give a recital of her own compositions at Cable Hall on November 3.

Jeannette Durno, who has been giving recitals in the Middle West, has been meeting with great success, and has received some excellent encomiums from the press.

Arthur Dunham will begin his seventh consecutive year of organ recitals at Sinai Temple on November 1, when he will play the following program: Concert overture in C minor, by Hollins; romance in G, by Walter Keller (new; dedicated to Arthur Dunham); sonata No. 3, A major, by Mendelssohn; "Chant Pastoral," by Dubois; "Caprice," by Arthur Dunham, and "March Pittoresque," by Kroeger.

A very artistic recital was given by the pupils of Frederik Frederiksen in violin playing at the Auditorium Recital Hall October 22. The opening number, concerto for two violins in D minor, by Bach, was played by Clarence Evans and Arthur Uhe with fine intonation and interpretative ability. The second number, "Elegie," by Sauret, was played by Emma Will; the third number, Moszkowski's "Ballade," was played by Susie Hammond. Both pupils proved their thorough training in technic and unusual taste in phrasing. The "Airs Russes," by Wieniawski, as played by Arthur Uhe, was a really remarkable performance in the splendid tone production and facility of execution. Following was the first movement of the Sitt "Concertino," op. 28, in A minor, played by Pearl Hinkel, a difficult composition that reflected much credit on this young pupil's ability. Gade's "Capriccio," was played by Clarence Evans with fine style and comprehension and command of the technical difficulties. The closing solo number was Wieniawski's polonaise in A major, played by Benjamin Paley. This young pupil is decidedly gifted with violinistic ability; his playing is characterized with unusual brilliancy, intensity and innate musical feeling. The program closed with an ensemble number in which the preceding pupils took part. Mr. Frederiksen's pupils were assisted by Mrs. Frederiksen, who played the accompaniments with fine understanding and discretion.

A program of unusual interest has been arranged for the concert to be given by members of the faculty of the Chicago Musical College in Orchestra Hall, Thursday evening, November 12. Hugo Heermann will play the suite, op. 180, by Raff, which is dedicated to Mr. Heermann. Hans von Schiller will play the Beethoven G major concerto, and there will be three distinct novelties, the "Venus Hymn," by d'Albert, to be sung by John B. Miller, and two orchestral numbers: the sextet from Smetana's "Die verkaufte Braut," and the "Wachterweise Fantasie," by Juon, none of which has ever been heard in Chicago. Louise Harrison will sing the aria "Die Schlacht," from Bruch's "Arminius."

Saturday morning, November 14, pupils of the School of Acting of the Chicago Musical College will present three one act plays in Fine Arts Music Hall, under the

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In the Auditorium, Tuesday evening, December 15, the pupils of the Chicago Musical College School of Opera will present Gounod's "Romeo and Juliet," under the direction of Herman Devries. There will be a chorus of 150 voices and an orchestra of sixty. EVELYN KAESMANN.

Mehan Studios Reception-Musical.

Beautiful voices and singing were that heard at the reception-musical at the Mehan studios on the evening of Tuesday, October 20, by an audience composed of pupils, their friends and invited guests. The unique suite was beautifully decorated with autumnal flowers and foliage, the soft glow of red shaded lights adding definite charm, "setting off" the feminine portion charmingly; all this helps to create atmosphere, adding to the artistic effect, and anything of that sort is worthy of mention. Youthful Florian Sheperd opened the program by playing three piano pieces by Schumann, Schütz and Stavenhagen; she has talent and effective memory. Harry McClaskey followed with a group of three interesting songs by Ernest Ball, the composer playing the accompaniments. The singer's purity of voice, ease in singing and distinct articulation did much to rouse and retain the interest of his hearers. Grace Daschbach sang some character songs, Japanese in coloring, by Amy Woodford-Finden, closing with Van der Stucken's "O Jugendlust," covering a range of two octaves in her singing, which again was remarkable for its ease, style and intellectual grasp. Thomas Phillips sang three songs, the best, Riedel's "Margarita," with tenderness and musical feeling, and Florence Siever Middaugh displayed a voice of velvetlike color, and an understanding of the composer.

A pleasant intermission in the flow of vocal music was provided by Harriet Ware, the composer-pianist, who played her "Song of the Sea," a piano piece with definite thematic development, interesting throughout. Lyman Wells Clary, baritone, possesses a voice of utmost tenderness and capability of nuance, a genuine bel canto style, and easy way of pouring forth the voice; these attributes resulted in causing much and sustained applause. He may be heard Sundays at the Madison Avenue Baptist Church, corner East Thirty-first street, where Homer Bartlett plays the organ.

Agnes Reifsnnyder has dramatic impulse combined with expressive utterance; she sang in German, English and French, making most effect with Holmes' "L'heure de pourpre." A voice and personality of importance is that of Mary Jordan Fitzgibbon, a mezzo soprano contralto. She sang songs by Sinding, Wagner and Meyer-Helmund, her voice being beautiful and her interpretation warmly musical, while repose and distinction mark her personality. Hers is a vocal future. Some songs by Harriet Ware and Alexander Russell were to have been sung by John Barnes Wells, tenor, but both the composers and audience were denied this because of the temporary indisposition of the singer. Mr. Russell finished the evening's music by playing a Schumann sonata (op. 11) with capable technic and nobility, coupled with devotion to the composer's intentions. Coming at the end of twenty-four songs, it was no small feat to chain the hearers' attention as he did.

Unhackneyed music, sung in unhackneyed style, with ease of vocal utterance, ever distinct enunciation, and distinction of style may sum up the evening's work; voices were heard which it would seem are marked for prominence in the musical world. They will command attention, as have other voices from the same studio. Mrs. Mehan, at the piano, was an ever present force, aiding the singers at all times.



CINCINNATI, October 24, 1908.

The New York Symphony Orchestra will give a concert in Music Hall Monday evening. The program will include Beethoven's first symphony, Bach's suite for flute and strings, Chabrier's "Spanish" rhapsody, Dvorák's "Carnival" overture and the finale to "Tristan and Isolde."

Extensive preparations are already being made at the Cincinnati Conservatory of Music for a fitting celebration of the one hundredth anniversary of Mendelssohn's birthday, which occurs on Wednesday, February 3. The conservatory has two programs in course of preparation, one for the afternoon, in which the Women's Chorus and Orchestra will take part, and an evening concert, to be rendered by artists from the faculty.

During the past week the Masonic lodges of Ohio were celebrating the centennial of the order in Cincinnati, and the program of entertainment included a concert in Music Hall on Wednesday evening. Mr. Gantvoort, of the College of Music of Cincinnati, arranged the program, which was as follows: Lillian Arkell Rixford opened the concert with a number of selections on the great organ; Douglass Powell, baritone, sang "O God, Have Mercy," from "St. Paul"; the college chorus sang a group of Masonic songs and national hymns, and the college orchestra played the overture from "Figaro," under the direction of Henri Ern.

The Cincinnati Choral Club is rehearsing, under the direction of Alfred Hartzel, for the Eisteddfod, to be held in Lima, Ohio, on January 1, 1909. The membership includes some of the best singers in the city, and the rehearsals are conducted in the North Side Presbyterian Church.

Theodor Bohlmann will open the concert season at the Cincinnati Conservatory of Music early in November with the following program: Toccata and fugue, D minor, Bach-Tausig; "Sonata Appassionata," op. 57, Beethoven; two impromptus from op. 90 (No. 2, E flat major, and No. 4, A flat major), Schubert; arabesque, from "Fantaisiestück," op. 12, Schumann; "Warum," from "Fantaisiestück," op. 12, Schumann; "Grillen," from "Fantaisiestück," op. 12, Schumann; fantasia, F minor, Chopin; "Chant d'Automne," from "Seasons," op. 36, Tchaikowsky; "Chant de l'Alouette," from "Seasons," op. 36, Tchaikowsky; "Valse de Noel," from "Seasons," op. 36, Tchaikowsky; "Papillon," Grieg; concert etude, D minor, from op. 8, d'Albert; barcarolle, C major, Rubinstein; and fourth Hungarian rhapsody, Liszt.

Alpha Chapter of the Phi Epsilon Sorority of the Metropolitan College of Music will hold an open meeting at the home of Alma R. Sterling, in Clifton, on Monday, October 26. The subject for the afternoon will be "Local Composers," and promises to be very interesting. Voice

numbers by Van der Stucken, Tirindelli and W. S. Sterling will be given by Germania Hensel, Alma E. Massmann and Mary Phau; piano numbers of Gorno by Alma Sterling; "Current Events," by Alice Davis; a short history of Cincinnati by Fred Fillmore, and a paper on the various composers by Helen Geiser.

Lelia Wheeler, graduate of the Cincinnati Conservatory of Music, was recently appointed teacher of singing at Belmont College, Nashville, Tenn. At her first appearance in a song recital last week, she was accorded a most enthusiastic reception by the large audience assembled. The Nashville papers praise her interpretation and exquisite culture. Miss Wheeler captured her audience at the very beginning of her program, and was compelled to respond to a number of encores.

Dr. Wade Thrasher will give a series of lectures at the Metropolitan College of Music on the "Anatomy, Hygiene and Physiology of the Vocal Organs." They will be given some time in November. ARTHUR M. JACK.

Baldwin Organ Recitals.

Samuel A. Baldwin's thirty-second and thirty-third recitals on the beautiful organ at City College brought forward works by Handel, Merkel, Bach, Dubois, Wagner, Boellmann, Humperdinck, Lemare, Guilman, Elgar and others. A visit to the grand hall, easily reached by the Subway, alighting at Broadway and 137th street, will well repay both the professional and layman, for both the hall and the organ are unique, unapproachable in Greater New York. Someone has well said "the atmosphere of Oxford prevails," the group of splendid buildings, the great Tudor Hall, with its \$30,000 mural painting, college flags, etc., all bringing recollections of the English university. Professor Baldwin plays the organ an hour only, at 3 on Wednesdays, at 3:30 Sundays, and the way he plays it attracts crowds of people. In another column reference is made to the recital given by Lemare, the composer-organist of England, and it is this instrument, in all its perfection, that is played by Professor Baldwin. Dubois' "Toccata" and Wagner's "Walthalla Scene," and Lemare's far famed "Andantino" and Elgar's military "Pomp and Circumstance" march; these were the pieces which especially pleased the audience at the last Baldwin recitals. Today, October 28, at 3 o'clock, he plays Lemmens' "Pontifical Sonata" and Bach's celebrated toccata and fugue in D minor as his principal numbers, and pieces from "Tannhäuser" also. The coming Sunday, November 1, at 3:30, Widor's sixth symphony and the overture to "William Tell" are to be played.

Indianapolis Conservatory Concert.

INDIANAPOLIS, October 24, 1908.

The opening concert given by the faculty of the Indianapolis Conservatory of Music will take place during the latter part of November. At this concert Johannes Miersch and Emiliano Renaud will be heard in solos, and will combine in a sonata for violin and piano. Louis F. Haslinger will sing some rarely heard songs, notably the "Two Grenadiers" of Richard Wagner. This concert will be preceded by two pupils' recitals, one of which will take place next week. The conservatory is now enjoying its most successful season, all the classes are filled, and the school dormitories were found to be too small to accommodate the large increase, many pupils being compelled to find rooms outside of the building. Mrs. Edgar M. Cawley, first assistant to Herr Miersch, and Eugenie Scorgie, of the piano department, returned from a tour of Scotland a few days ago and are busy with the large classes found awaiting their return. Edgar M. Cawley is the artistic director.

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EMIL PAUR RETURNS.

TALKS TO MUSICAL COURIER INTERVIEWER.

Emil Paur, the conductor of the Pittsburgh Orchestra, arrived in New York last week from Europe, and was seen by a MUSICAL COURIER representative at the Hotel Savoy, who found the famous leader looking bronzed and ruddy from his long outing across the seas. A Mason & Hamlin grand piano was a conspicuous piece of furniture in Paur's reception room, and the conductor explained that he had been hearing candidates for positions in the Pittsburgh Orchestra. "That is the great characteristic of your America," he added; "as soon as one lands here, one gets busy. My loafing now is over until next summer."

"Where did you spend your vacation?"

"Mostly in Berlin, where I have pitched my permanent tent when I am on the other side. But I traveled also in Bavaria, Switzerland, and other places which are worth while seeing for the tourist from the States."

"Did you choose Berlin as your headquarters because you consider it the musical metropolis abroad?"

"It is that, to some extent; but the chief interest I have in the German capital lies in the fact that my two sons live there. One is in business, and the other is studying piano with Dohnanyi. I have great hopes for that boy's future, as he has shown unusual aptitude, both as a player and as a composer. However, I shall not allow him to begin his public career until he has matured thoroughly, as I believe many young musicians have had their talents injured by being required to exploit them too soon."

"Report has it that you composed a new symphony while you were away this summer."

"The report is largely correct, although I really began the work last year, and played two movements of it experimentally at a private rehearsal of the Pittsburgh Orchestra. The musicians were so enthusiastic about the work that I felt encouraged to finish it, and the rest of the inspiration I found this summer, at a romantic spot high up in the Bavarian Alps. There, in communion with nature, and surrounded by her most beautiful and poetical manifestations—mountains, trees, birds, butterflies—I threw myself into my labors heart and soul, and when I left for Berlin I carried the completed score of my symphony in my portfolio. For the best of reasons I called the composition 'In der Natur.'"

"Then it is a 'program' symphony?"

"It can be so considered, but I do not care to furnish any other 'program,' or even explanation, than the title which I have affixed to my score."

"Will the symphony be played by you this winter?"

"Yes, it will have its première at one of the Pittsburgh Orchestra concerts later in the season."

"You laid away some manuscript music sheets when I came in. Was that part of your symphony?"

"No, I was correcting the proofs of a new piano 'Intermezzo' I wrote, and which is about to be published."

"What other orchestral works will you perform in Pittsburgh this season?"

"There will be a number of the standard classical overtures, including the three Beethoven 'Leonoras.' The Nos. II and III I shall probably play at the same concert. Then we are scheduled for a Bach 'Passacaglia' and suite in D major; Beethoven's second, fourth and ninth symphonies;

Berlioz's 'Harold' symphony, and selections from his 'Damnation of Faust'; Tchaikowsky's fifth and sixth symphonies; a number of Wagner excerpts; Mendelssohn's 'Scotch' symphony; Haydn's 'Surprise' symphony; Brahms' second and fourth symphonies, and his 'St. Anthony' variations; Liszt's 'Mazeppa' and 'Mephisto Waltz'; Saint-Saëns' 'Le Rouet d'Omphale'; Schumann's B flat symphony; d'Indy's 'Jour d'été à la Montagne'; Strauss' 'Don Juan,' 'Death and Apotheosis' and 'Till Eulenspiegel'; Debussy's 'Faun' prelude; Suk's 'Scherzo Fantastique,' and smaller works by Weber, Schubert, Rubinstein, Massenet, Grieg, Goldmark, Bizet, Chabrier, Auber and others."

"That is a very comprehensive scheme, and should suit all tastes."

"Pittsburgh has a very definite taste in music, and that is for the best only. It is wonderful what our orchestral



EMIL PAUR.

concerts have accomplished there. The musical standard has risen immeasurably and is growing so rapidly that I am absolutely astounded, accustomed, as I am, to viewing musical development in the cities of America. It is not Pittsburgh alone which has surprised me. Buffalo, Cleveland, Detroit and the other places where our orchestra plays make musical strides so enormous that we can note them from visit to visit there. It is easy for a leader to know when he has the sympathy and the understanding of his listeners, and I always feel I possess both when I play in the places I mentioned. The subscription sale in Pittsburgh this year is expected to be better than ever before."

"Who will be your soloists there this year?"

"Calvé, Bonci, Eames, Destinn, Farrar, Lerner, Fremstad, Nordica, Sembrich, Tak—"

"Who is Tak?"

"Edouard Tak, our new concertmaster, a splendid violinist."

"Will you appear as piano soloist at any of your concerts this winter?"

"Yes; I shall play the second Brahms concerto, in B flat major."

"Did you hear much music while you were abroad?"

"I heard some bad opera performances in Munich—THE MUSICAL COURIER was right in its criticisms of them—and I heard a wonderful 'Salome' performance in Berlin, directed by that arch-genius, Richard Strauss. I also heard him lead the first of the Royal Orchestra concerts, in a program of three symphonies—Haydn, Mozart and Beethoven. The 'Eroica' was a monumental piece of conducting. I had the pleasure, too, of being present at the 100th Berlin performance of 'Tiefeland.' It is an extraordinarily effective work and will surely make as great a sensation here as it did in Europe. Eugen d'Albert's music is fascinating, but I consider the great success of the work due, in largest measure, to the libretto, which is a masterpiece. Its swift, passionate story, and its dramatic strength never fail of their effect."

"What will be the program of your opening concerts on November 6 and 7?"

"The fifth symphony by Tchaikowsky, the 'Tannhäuser' bacchanale, and Suk's 'Scherzo Fantastique.' Calvé will be the soloist."

At that moment several men entered the room, bearing under their arms various sized boxes that looked like surgeons' cases.

"Some woodwind players trying for places in the orchestra," whispered Paur to THE MUSICAL COURIER interviewer; "will you stay and hear a flute solo or so?"

The hurried retreat of the scribe caused Emil Paur to smile broadly.

Carl Organ Recitals.

William C. Carl will give the inaugural free organ recital in the series under the auspices of the Guild of American Organists, Monday evening, November 9, at 8:15, in the Old First Presbyterian Church, Fifth avenue and Twelfth street. Mr. Carl will also give recitals in the Old First Church on the succeeding Monday evenings, November 16, 23 and 30. Prominent artists will assist at each recital, and at the final one the full choir of the "Old First" will sing and produce Guilman's motet, "Quam Dilecta," for the first time in this country, together with important novelties secured by Mr. Carl while in Europe this summer. During the past four months the organ has been remodeled, and made over, with the addition of a new solo stop. The work has been done by Gustav Schlette, and will be fully completed before the opening recital. A new motor has also been installed. The programs will be especially interesting this autumn, and several new organ works will receive their initial performance. Mr. Carl will concertize extensively. One of the latest dates in the season is for an appearance in the annual course in Newark, N. J., May 19.

Emil Sauer's New York Recital.

Emil Sauer is one of the very greatest pianists who has visited America, and the announcement of his first recital at Mendelssohn Hall, next Saturday afternoon (October 31), should attract a very large attendance. The program for this recital will include many of the best things written for the piano. It has already been announced that the present tour will be the last one that Sauer will make in this country.

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HOTEL NOTTINGHAM,
BOSTON, Mass., October 24, 1908.

Since the inception of Boston's grand opera project, now assuming form in the fine opera building being reared on Huntington avenue, various "schools" and "classes" for opera have sprung up in vaguely remote quarters of this attractive city, as well as in some of the best musical centers. The teacher of oldtime prestige and ability does not need to resort to such subterfuge to catch pupils. The attention of the unwary pupil in the city who may desire to study voice might be called to the leading question suggested: "When or where did such teachers study opera, with its various branches, and by what authority are they instructing (?) in this intricate art, and if proficient, why has it not been made apparent long ago?" False ideals are being held forth to pupils to study, i. e., that when "through" they will have undisputed access to Boston's grand opera company, possibly as one of the leading stars. This false side may as well be exposed first as last, for the dream of the pupil will surely be shattered. Boston will not have, let it be known emphatically, an opera company, chorus or otherwise, made up of mere pupil singers from Boston. If so, the Boston Opera Company need as well dissolve now, in order to save time, money and misgivings.

The Hess-Schroeder Quartet will give five chamber music concerts on several Tuesday evenings at 8:15 o'clock at Chickering Hall. The dates are November 17, December 22, January 19, March 2 and March 23. The program for the first concert contains Mozart's quartet in G major, No. 1; Beethoven's quartet in E minor, op. 59, No. 2, and Haydn's quartet in C major, op. 33. In consideration of the fact that THE MUSICAL COURIER was the first to give to this country—Boston included—the news of Lionel Tertis, a young viola player of London, being engaged for the Hess-Schroeder Quartet, it seems appropriate just now, in the face of the many questions asked as to why

Emil Ferrir, the viola virtuoso, fills Mr. Tertis' place, that these columns shall briefly answer the public's question. Mr. Tertis, being not burdened with years, as with talent, on his initial visit to this country, although a guest of the big hearted and hospitable Alwin Schroeder and his family at their charming summer home at Sorrento, Me., became sorely afflicted with an old fashioned college boy and girl malady known in years past as "homesickness." Mr. Tertis, equal to the occasion, proposed an immediate visit to New York, hoping for a benefit, and that convalescence would immediately follow. Tertis' case grew alarmingly worse, and all hopes were abandoned, until he was finally put aboard an England bound steamer, and the radiance of his countenance as he said his good bye from the deck the Hess-Schroeder men say they will never forget. That Mr. Ferrir was secured was considered one of the unlooked for blessings, and all is well from now on with this superior musical combination.

Albert Debuchy's concert, with Madame Calvé as the soloist, will take place at Symphony Hall, Tuesday afternoon, November 17, at 2:30 o'clock. The program ought to prove very interesting. All the composers but Bach are French. While much of the music is unfamiliar to American concert goers, most of it has been reviewed in the Paris letters to THE MUSICAL COURIER. Mr. Debuchy will conduct a large orchestra. Erlanger's "Kermaria" was first produced at the Opéra Comique in 1897. The suite by Bruneau, which will be played by the orchestra, is from a lyric drama first presented at the Opéra Comique fifteen years ago, or in 1893. The order of the program follows:

Overture, Sigurd	Reyer
Stances, Sapho	Gounod
Madame Calvé and Orchestra.	
Chœur des Fileuses, Kermaria	Camille Erlanger
Flute solo, Conte D'Avril, intermezzo	Widor
George Barrere.	
Bourrée Fantastique	Chabrier
Orchestrated by Felix Mottl.	
Ave Maria	Bach-Gounod
Madame Calvé with accompaniment of violin, L. Eaton;	
harp, Miss G. French; organ, E. W. Harrison.	
Suite, L'Attaque du Moulin	Alfred Bruneau
Aria, Les Pêcheurs de Perles	Bizet
Madame Calvé and Orchestra.	
Spanish waltz, La Jota Aragonesa	Saint-Saëns

The coming season in Boston will have four local (or comparatively so) quartets and one visiting quartet, besides the Longy Club, Boston Symphony Orchestra and other ensemble organizations. The Czerwonky String Quartet, with Johannes Warnke, cellist, as artist for first concert, will give three concerts in Steinert Hall. The dates are December 9, February 10 and March 24. The Hoffmann Quartet seeks new quarters for its forthcoming recitals, which will be given in the new Jacob Sleeper Hall,

688 Boylston street (next to the Public Library). This organization announces three chamber concerts on Monday evenings, November 16, December 14 and February 1, with such artists as Richard Platt and Walter Spry, of the Spry School, of Chicago, assisting. Their first program will be Mozart's quartet in B major; Reger's sonata, op. 72, for violin and piano, and Borodin's quartet, No. 2, in D major. It is with pleasure that Richard Platt's friends and numerous admirers will hear him again. Mr. Platt has devoted himself largely to teaching, so great has been the demand, but will be remembered for his artistic playing in his former Steinert Hall recitals.

There is a young singer and teacher out in the Middle West who is attracting attention. This is J. Louis Shenk, baritone, who was heard October 15 in a program worthy of any audience, for since his last summer's coaching with A. E. Prescott, of Boston, who, by the way, has the faculty of waking people up, musically speaking, Mr. Shenk acknowledges that his voice, repertory, ideas of teaching, general program making, and all such, have grown accordingly, and that his professional work has likewise grown. Hence, he advises Western teachers coming to Boston during the summer and "brushing up" for future work. Mr. Shenk opened his program with two Beethoven numbers, followed by an old English melody, and the aria, "Vittoria Mio Caro," Carissimi; then came Von Fielitz's "Eliland"; later a group from Brahms, and finally Tchaikowsky, MacDowell, Foote and Chadwick songs completed Mr. Shenk's numbers. Harry Wilson Proctor, a pianist well known all through the West, ably assisted with Chopin's scherzo, op. 31, B flat minor. It is a pleasure to note what the press of that section said of these progressive students of music: "Quite an artistic triumph!" "Mr. Shenk possesses a voice of beautiful quality, and approval was evidenced by many encores." "Mr. Proctor's work added much to the program." "Mr. Shenk was in splendid voice, and sang an interesting program." "Mr. Proctor's playing was brilliant."

John Crogan Manning, pianist, opened the Swarthmore College Lecture Course at Swarthmore, Pa., on October 16, with a piano recital. Bach's fantasia, C minor; rondo, Beethoven; "Twelve Symphonique Etudes," Schumann; nocturne, op. 37, No. 1; etude, op. 25, No. 8; waltz; scherzo, C sharp minor; impromptu, and "Grand polonaise," A flat major, all by Chopin, were the pieces which delighted Mr. Manning's listeners. It had been several seasons since John Manning had been heard at Swarthmore College, but many old admirers greeted him and noted the great strides he had made in technic and reading, each more ripened and more beautiful than heretofore. The playing showed the pianist in the light of an artist who is a treat to hear. He is the student, and his summer spent in hard work abroad showed fine results. Mr. Manning will give a recital at Miss Chamberlain's school Friday evening, October 30.

Myrtle Jordan, pianist, a pupil of Carl Faelten, will give a recital at Asbury Temple, Waltham, Mass., on the evening of November 10. The program will open with Beethoven's C minor, op. 1, No. 3, trio for piano, violin and cello, to be followed by a group by Mrs. Beach, with Liszt numbers following, and closing with Schumann's trio, D minor, op. 63. A group of songs—"When Two That Love Are Parted," Secchi; "I Love and the World Is Mine," Manney, and "Autumn Sadness," Nevin, will be given by Edith Weyer, a young singer of much promise, and who has been trained entirely by Clara Smart. Carl Faelten will play the accompaniments. William Howard, violin, and Frank Porter, cello, will also assist.

Another Faelten pupil attracting attention just now is Alice Fortin, who was heard October 24 in a splendid piano program at the Holy Angels' Academy, in Buffalo. The Liszt-Busoni Spanish rhapsody, with her teacher, Carl Faelten, at the second piano, was played with excellent finish. Beethoven's sonata, op. 81, and a group of Chopin pieces comprised the balance of a fine program. The Faelten system is attracting so much attention in Buffalo that Miss Fortin decided to accede to a long standing request to play to Buffalonians. The system has been studied by a number of teachers in the convents, and has been universally adopted by them. Miss Fortin proves to be one of Mr. Faelten's most accomplished exponents, and is a young woman of notable talent and musical intelligence.

Elizabeth Dodge, soprano, will be heard this coming Tuesday evening, October 27, with the Hyde Park Evening Cur-

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rent Events Club, in a program of songs which will prove a test of voice and musicianship, including, as they do, the exquisite Mozart aria, "Il re Pastore," the mad scene from "Lucia," a group of folk songs (Hungarian, French, Norwegian, English and Spanish), and "How Much I Love You," by Frank La Forge. Gustav Strube will furnish violin accompaniments and James Atwood will be at the piano. Miss Dodge is a Boston girl who has had superior training abroad, having sung in Paris, London and other foreign cities.

Katharine Hunt, a dainty and incomparable young singer of children's songs, is meeting with much success. Some one said: "Miss Hunt in no wise suggests vaudeville, for she is too much of a professional artist for that, but without a whit of a gesture she sings into one's understanding all kinds of winsome pictures of child life and things which children think about." Miss Hunt will sing for the College Club of Commonwealth avenue in November, and later for the Woman's Club in St. Louis, Mo., also at various points in New England, where she is steadily growing in popularity. Miss Hunt possesses qualities aside from her pretty voice and musical gifts which commend her for these programs. She shows forth a radiant girlishness and unaffected simplicity, and does unbounded credit to her teacher, Mme. Caroline Gardner Clarke Bartlett.

Two of Albert Prescott's former pupils, Winifred Powell and Helen Gifford, are now studying voice in Paris, having been so advised by Mr. Prescott. Another pupil, Rose Fish, with a beautiful voice of rare freshness, and wholly trained by Mr. Prescott, is to give a song recital next week under suburban patronage. She will be heard in three new lyrics, "Youth and Spring," by Clough-Leigher, published this autumn; arias by Mozart, Handel, Donizetti, besides songs by Bach, Parker, Weil, Beach and others, which will constitute the balance of her program. Miss Fish is happy over the fact that her nineteenth year will begin on the date of her recital.

The first program to be played by the Kneisel Quartet in its series of five concerts to be given at Fenway Court (or Mrs. John L. Gardner's Palace Music Room) will have these numbers by the Quartet and Courtlandt Palmer, the assisting artist: Haydn's quartet in E flat major, op. 33, No. 2; quintet in A minor for piano, two violins, viola and cello (MSS., first time), and Beethoven's quartet in C major, op. 59, No. 3. The date is Tuesday evening, November 10, at 8:15 o'clock.

Adela Verne, the young English pianist, played her initial program in Boston on Saturday afternoon. Her recital was given in Jordan Hall and the numbers were: Organ prelude and fugue in A minor, Bach-Liszt; scherzo, Mendelssohn; "Les Berricades Mysterieuses," Couperin; minuet, Handel; sonata, A major, Scarlatti; staccato etude, Rubinstein; sonata, op. 35, Chopin; "The Wind," Alkan; barcarolle, op. 1, No. 4, Elkus; etude No. 2, F minor, and Hungarian rhapsody, No. 2, Liszt. Miss Verne gave a charming reading to many of her pieces, has brilliant technical gifts, and adds the blessing of personality. She showed aesthetic graces all through her superb work, and a marked realism, yet individual framing of her pictures. An audience of good size was enthusiastically delighted with Miss Verne's playing.

Marie Sundelius, a gifted singer and long a pupil of that excellent voice trainer, Gertrude Franklin Salisbury, sang to a large audience at Steinert Hall at the piano-player recital given by the M. Steinert & Sons Company. Mrs. Sundelius' songs, with piano accompaniment, were Bizet's "Micaela" aria; Grieg's "Solvejg's Lied," op. 52; "Spring," by Henschel; "Obstination," De Fontenailles, and Dell'Acqua's "Chanson Provencale."

The first Boston Symphony Orchestra concert of the season at Sanders Theater, Harvard College, Cambridge, with Max Fiedler conducting, was on Thursday evening. The first program number was from Brahms, but on account of the death of Charles Eliot Norton, one of the leading professors in Harvard University, the orchestra paid tribute, by substituting Beethoven's symphony No. 3, "Eroica," with its four beautiful movements. Strauss' love scene from "Feuersnot" and Wagner's overture to "Tannhauser" followed.

Ernst Perabo, pianist, was prominent on two programs the past summer, one at the Illinois Music Teachers' Association and the other at the Indiana Music Teachers' Association. Mr. Perabo was charmed with the cordial response of the people both as his listeners and his entertainers. The Middle West is up and doing in every way," Mr. Perabo said.

At the first regular meeting of the season of the New England Chapter of the American Guild of Organists at the Lang Studios, 6 Newbury street, on October 12, some

organ recitals to be given by prominent members were decided upon, one by Everett Fruette, organist at Eliot Church, Newton, and one by Henry Dunham. Others will be announced later.

A series of twenty-four organ recitals will be played by Arthur Foote at the First Church in Boston (Unitarian), where Mr. Foote is the regular organist. The recitals will be given on every Thursday, preceding the vesper service, at 4:30 o'clock, until Easter. These will begin November 5. Sunday, November 1, Anna Miller Wood, who will have returned from her California trip, will be heard in her regular church duties at the First Church.

Carolyn Louise Willard, of Chicago, announces a recital in Steinert Hall on Wednesday afternoon, November 18, at 3 o'clock. Miss Willard is a former pupil of Leschetizky and a collaborator with Fannie Bloomfield Zeisler, two facts which serve as an excellent introduction to a Boston audience. Miss Willard's program will be announced later.

That fine musical organization, the Flonzaley Quartet, which visited Boston last season and won such admiration from all sides for some of the finest chamber music ever listened to by all concerned, will be heard here in Chickering Hall on Thursday evenings, January 7, February 4 and March 18.

Union Church, Columbus avenue, will begin a series of vespers on November 1, to be held in the evening at 7:30. The Rev. Mr. Stockdale, clergyman in charge, announces that his choir will give Gounod's "Gallia" and Mendelssohn's "Hear My Prayer" during the season, which sounds progressive.

Stephen Townsend's recital, the program of which was recently published in these columns, will be given with several members of the Symphony Orchestra in Jordan Hall, and not Symphony Hall, as was inadvertently stated by the scribe. This delightful treat will take place on January 15.

Friday evening, November 13, the night preceding the great football game at Cambridge, the second joint concert by the glee, mandolin and banjo clubs of Harvard and Dartmouth colleges will be given in Symphony Hall.

Richard Czerwonky will give a violin recital November 11 in Steinert Hall. Pieces from Handel, Vieuxtemps, Viotti, Hubay, Ernst and others will be heard. Carl Lamson will assist.

Alwin Schroeder, the noted cellist, will be the soloist at the fourth rehearsal and concert of the Boston Symphony Orchestra, October 30 and 31. Tchaikowsky's "Variations on a Rocco Theme," for cello and orchestra, is Mr. Schroeder's selection.

Max Fiedler, conductor of the Boston Symphony Orchestra, and Mrs. Fiedler have become located permanently for the season at Hemenway Chambers, an apartment hotel on Westland avenue.

WYLYA BLANCHE HUDSON.

Ohrstrom-Renard Recital.

Three of Madame Ohrstrom-Renard's artist pupils appeared in recital Friday, October 16, at Harmony Park, the home of Mrs. L. H. Backland, on the Hudson. The singers who united in the program were Jessamine Burd, May Corine and Anna Case. The Yonkers Herald published an extended report of the recital, giving to each of the Ohrstrom-Renard pupils high praise for their artistic singing. Miss Burd sang a number from "Mignon," "Petites Roses," by Czeczek, and appeared with Miss Case in duets from Offenbach's "Tales of Hoffmann" and Nicolai's "Merry Wives of Windsor." Miss Case gave Nedda's song from "Pagliacci"; "Spring," by Henschel, and the Old English ballad, "My Lovely Celia." Miss Corine sang an aria from "Lucia."

Louise Ormsby's Dates.

Louise Ormsby will begin her November bookings by singing the Louise aria from Charpentier's opera of that name, and in Landon Ronald's new song cycle, "Life," at a concert in Aeolian Hall, November 5. November 12 Miss Ormsby will be a soloist with the Amicitia Orchestra in Jersey City. November 22 she will go to Ohio to appear in concerts Monday and Tuesday of Thanksgiving week. Next Sunday Miss Ormsby will sing the soprano solos at the production of Verdi's "Requiem" at St. Bartholomew's Church. Later in the season she will be a soloist at a German performance of "The Creation" in Milwaukee.

Calve Concerts This Week.

Madame Calvé and the members of her concert company will give a concert in Denver, Col., Thursday, October 29, and at Lincoln, Neb., Saturday, October 31.

HERMANN KLEIN'S SUNDAY CONCERT.

New York music lovers are flocking to the Hermann Klein Sunday afternoon concerts at the new German Theater, Madison avenue and Fifty-ninth street. At the fourth in the series of thirty concerts, Sunday, October 25, there was a marked increase in the attendance. The cultured elements on upper Manhattan Island are beginning to realize that a novel and beautiful movement has been established for their Sunday afternoon recreation and instruction. It is, indeed, a rare opportunity even for blasé New Yorkers, to hear the best artists and music in a playhouse so beautifully appointed and so conveniently located.

The program for last Sunday follows:

Trio, piano and strings, A minor.....Chaminade
Allegro moderato. Lento.
The Maud Powell Trio.

Songs—
Der WandererSchubert
MandolineDebussy
Francis Rogers.

Solos, violoncello—
ElegieFauré
Am SpringbrunnenDavidoff
May Mukle.

Air, Jauchzet Gott in allen Landen.....Bach
Elizabeth Dodge.

Duet, Crudel, perché (Nozze di Figaro).....Mozart
Miss Dodge and Francis Rogers.

Trio, piano and strings, Two Walzermärchen (new).....Schuett
The Maud Powell Trio.

Songs—
Song from Omar.....Victor Harris
The Clown's Serenade.....Isidore Luckstone
ProspiceSidney Homer
Francis Rogers.

Solos, violin—
Slavic DanceDvorák
Hungarian DanceBrahms
Maud Powell.

Songs—
Re-awakeningFrank La Forge
The Little Piper.....Walter Morse Rummel
Sister, AwakeCharles Willeby
Elizabeth Dodge.

Duet, It Was a Lover and His Lass.....Richard Walthew
Miss Dodge and Francis Rogers.

Maud Powell's name is revered in nearly every American household where music is cultivated as an art, and the fact that this gifted woman leads the Maud Powell Trio has aroused violinists of all classes with the desire to hear her in ensemble. Next to Miss Powell, May Mukle, the English cellist, commands attention, for she is a superb artist. Anne Ford, the pianist of the organization, a painstaking and well schooled musician, is hardly in the class of her associates. Miss Powell and Miss Mukle are virtuosos, and, considering this, it was most gratifying to hear and see how gracefully they effaced themselves in a playing the trios. As Madame Chaminade is at present a sojourner in the country, it was natural that her pleasing work should receive an extra round of applause. The "Walzermärchen," by Schütt, are charming and musically highly interesting, as is nearly everything that prolific master writes. In the solos, both Miss Powell and Miss Mukle were rewarded with ovations. Miss Mukle was recalled seven times and Miss Powell eight times, and when the violinist came before the audience for the last time to make her bow, she brought Mr. Klein out with her, to the pleasure of all the friends of music present.

Elizabeth Dodge, the soprano, and Francis Rogers, the baritone, earned their share of the critical appreciation. Miss Dodge is blessed with a very melodious, flexible and pure voice. She has warmth, too, and that is something more to be thankful for. Miss Dodge's numbers called for variety in expression, and the young singer proved herself an artist whom New Yorkers will want to hear again. In the Bach aria, the three songs sung in English, and in the duets with Mr. Rogers, she showed that she was worthy to stand in the ranks of metropolitan sopranos.

Mr. Rogers, still a young man, is nevertheless an old favorite. Through his annual New York recitals, this refined and intelligent singer has made for himself a clientèle peculiarly his own. Last Sunday he was in exceptionally good voice, and sang with his usual sincerity and manliness. Max Liebling played the piano accompaniments for both singers, and his assistance was valued by them as it was appreciated by the listeners.

The artists for next Sunday will include Shanna Cumming, soprano; Claude Cunningham, baritone; the Altschuler String Quartet and the Halevy Singing Society.

Handel and Haydn Society Engages Cecil James.

The Handel and Haydn Society, of Boston, has engaged Cecil James for its performance of "Elijah," to be given in Boston, February 17, 1909. Mr. James has recently returned from successful appearances in the South. The artist was especially well received at his college and festival concerts. His book of press criticisms includes some very interesting and encouraging reviews.

Iwan Knorr's one act comic opera, "Through the Window," was a success d'estime at Carlsruhe. "More counterpoint than comedy," was the general verdict.



NEW YORK, October 26, 1908.

Moritz E. Schwarz, assistant organist at Trinity Church, begins his weekly Wednesday recitals at 3:30 p. m. sharp. He opened the program of last week with a sonata by Van Eyken, just fifteen minutes long. Thiele's concert-satz in E flat minor has points of much interest, such as the constant activity of the pedals and the triple trill, finally ending, Bachlike, in major. Guilman's "Cradle Song," Kinder's variations on the hymn tune "Duke Street" and a fantasia by Bartlett were also played. The attentive listener notes that Mr. Schwarz keeps "key relationship" in mind in the makeup of his programs, a musicianly proceeding, comparable to a properly served dinner. Today, October 28, at 3:30, he plays the following: Concert piece, Parker; cantilena, Woodman; "Funeral March" and "Seraphic Hymn," Guilman; concert fantasia, Arthur Bird; variations on a Scotch air, Buck; rustic march, Fumigalli; legende and finale, Faulkes.

The Conservatories of Musical Art, Brooklyn and Manhattan, gave faculty concerts last week, the one in New York at the Harlem Casino. Richard Arnold and Lisette Frederic, violinists; Leopold Winkler and Lulu Gavette, pianists; Maria Orthen, soprano; Damon Lyon, dramatic reader, who also staged a playlet, were the principal participants. An audience completely filling the room heard the concert, which was of high artistic merit, filled with encores.

William Ludwig, once member of the American Opera Company, gave a concert at Carnegie Lyceum October 20, singing chiefly old Irish folksongs and "Rapparee ballads," descriptive of the political and agrarian troubles of his native land. An audience of good size attended, applauding Mr. Ludwig and his assistants vigorously.

Edward Bromberg makes a specialty of song recitals in the Russian language, singing modern, classic, folk and peasant songs, prefacing each group with short explanatory remarks, thereby adding greatly to their educational value. He sings also in English, German, Italian and French, and makes up programs in all five languages, adding Hebrew songs also, if desired. The fact that prominent schools and colleges have engaged him for recitals is proof of their educational value. Troy, Tarrytown and Toronto praise him in this highly. Occupying a leading position as a singer in church and synagogue, he is an esteemed member also of prominent choral societies, and a vocal instructor of conspicuous prominence, his various activities keeping him in touch with up to date music.

Adele Laeis Baldwin gave a musicale in her summer studio at Bernardsville, N. J., October 9, to introduce her pupil, Miss Boyd, of Savannah, Ga. Hearing Miss Boyd's finished singing it is difficult to realize she has had but two seasons' instruction of Mrs. Baldwin. Her voice is a deep contralto, of even and high range. The songs were sung with the original texts, distinct diction being especially commented on by a pleased audience. On the program appeared the names of the composers—Rubinstein, Schumann, Weckerlin, Holmes, Chadwick, Huhn, Nevin and others.

Dr. Carl Dufft has gradually attained by his careful instruction and results, which are proven by the work of his advanced pupils, a reputation as one of our best and most conscientious teachers of the vocal art. At present there are hundreds of his old pupils singing in opera, filling concert engagements and church positions, and others who have preferred the pedagogical side of the profession are filling important positions in the best schools, colleges and conservatories. Being one of the best baritones of this country, he is able to realize the common sense requirements for a public singer, and therefore is able to equip the student for a successful career.

John W. Nichols, the tenor, pupil of Dr. Carl E. Dufft, of New York, and Jean de Reszké, of Paris, has about

decided to make a specialty of instructing the tenor voice, which is less understood by those possessing it as well as by those instructing it, and is no doubt one of the reasons why there are so few good tenors. Mr. Nichols, who is especially prepared to instruct the tenor voice, is planning to do some missionary work in that direction. Address all communications to him at 1 East Fortieth street.

Alice Breen's Home School for Young Ladies, day and resident pupils, is under the most exclusive patronage, and she is frank in her advice to intending vocal pupils, not accepting those who have no voice. Self supporting young women often seek her as teacher, but seldom is it possible for her to advise their giving up what they have for an unknown possibility. On the other hand, she accepts the millionaire set without promise as to future greatness as singers, inasmuch as the accomplishment is all that is sought.

Eleanor Foster Kriens and Mr. Kriens, pianist and violinist, have returned from Vermont, resuming their activities. The Kriens String Quartet will give a concert in Carnegie Chamber Music Hall November 20, playing a new (manuscript) string quartet by Mr. Kriens. His new violin concerto, played by Sarasate in Biarritz, will be issued forthwith; the cover bears a facsimile of a letter from Sarasate indorsing the work.

Mrs. Carl Schroetter, who has sung at the Irvington Presbyterian Church, at the First United Presbyterian Church, at St. Stephen's P. E. Church, at the Reformed Church, Yonkers, and at the Central Baptist Church, Manhattan, will give a concert in Ridgefield Park, N. J., October 29.

Arthur Gramm, son of Emil Gramm and Marie Scheele-Gram, both deceased, the former once manager of the Scharwenka Conservatory, the latter soprano for twenty years at St. Thomas P. E. Church (her only position), recently became a member of the Philharmonic Orchestra and second violinist of the Richard Arnold String Quartet. He was married a fortnight ago to Florence Richmond. Viola Gramm, the daughter, pupil of Miss Akers, has been studying in Paris for two years past; she is temporarily in New York. The new Mrs. Gramm is a capable pianist and accompanist.

The Wingeback Quartet plays in concert, and at the Y. M. C. A. some time ago performed quartets by Haydn, Mendelssohn and Tchaikowsky. August Wingeback is first violin and manager, 3763 Barnes avenue, Manhattan (Williamsbridge).

Earl D. Behrends, tenor and director of the Mozart Male Chorus, Dallas, Tex., conducted a concert October 15 in Carnegie Hall, Dallas; Mrs. W. P. Mason, soprano, and James C. Macdonald, baritone, soloists. Mr. Behrends studied in New York, and sang in the Central Baptist Church choir.

Delina C. Peckham, teacher of the voice, has removed to 2682 Broadway. She prepares students for opera, oratorio, church and concert singing. Courtney, William G. Stewart and her pupils on the opera stage indorse her teaching.

Prof. Samuel A. Baldwin is giving a series of twenty lectures, "Studies in the Appreciation of Music," at the College of the City of New York, Tuesdays at 2, Thursdays at 3, Fridays at 1 o'clock, in the Great Hall, as follows:

The Elements of Music—The scale, rhythm, melody, harmony, design.

The Beginning of Music—Growth of design.

The Polyphonic School—Early church composers.

Early Instrumental Music—The forerunners of Bach.

The Climax of Polyphony—Bach.

The Rise of Secular Music—Influence of folk-song and dance.

The Growth of the Sonata.

Haydn and Mozart.

Beethoven.

The Development of the Orchestra.

These lectures are open to all who may desire to attend, upon application to Professor Baldwin.

Madame Seebold, teaching the Lamperti method, has a new studio at 157 West Forty-ninth street. Having been a member of the Lamperti household, she is an authorized exponent, accomplishing much with voices in short time. The studio is on the ground floor.

Adrian Rollini, the five year old pupil of Mary Wagner Gilbert, is making steady progress, playing various operatic medleys well; he is studying Chopin's waltz in D flat.

Elizabeth K. Patterson, soprano, will give her first recital of the season November 12, 3:30 o'clock, at 257 West Eighty-sixth street. Yona Macgregor, pianist, of London, and Hans Kronold, cellist, assist.

CABLE NEWS.

PARIS OFFICE THE MUSICAL COURIER,
OCTOBER 26, 1908.

To The Musical Courier, New York:

Olga Samaroff's performance of Grieg concerto with Colonne Orchestra tonight brilliant success. Enthusiastic recalls. DELMA-HEIDE.

SCHUMANN-HEINK FOR BERLIN.

At her first reappearance in Hamburg last Friday, Madame Schumann-Heink's success was nothing less than great. The house was oversold. She was at once engaged for the Royal Opera at Berlin, which might have been anticipated. There are no other Schumann-Heinks in Germany.

MUNICH.

MUNICH, October 11, 1908.

Arthur Friedheim opened the season with great success. This pupil of Liszt has a most wonderful, natural talent and his technic makes as great an impression as ever. He started in Munich, last year, as an almost unknown pianist, due to his entire devotion to America and England.

Hofrath Kaim and his orchestra have parted company forever. The Hofrath has moved with his family to Salzbrunn, near Kempten, in the Allgäu, while the orchestra is reorganized under the name of "Der Münchner Konzertverein." As first conductor Ferdinand Loewe is expected to do great things this winter. Only first class soloists will be engaged, both for the symphony and folk's concerts, and it is hoped the orchestra will regain the reputation it had when under Weingartner. Twenty folks symphony concerts will be given, and are to be conducted by Prill at the low prices they always had. These concerts are invaluable educationally to the people and students of Munich. Prill was conductor (Hof-Kapellmeister) of Mecklenburg-Schwerin.

The old Kaim Orchestra calls itself the Tonkünstler Orchestra, and is spreading its young wings to soar high in the heavens of harmony. They will give a series of master concerts, among the conductors being Gustave Mahler, Felix Weingartner, Edouard Colonne and Max Schillings. The boycott of the newspapers has been lifted.

Another valuable possession of Munich is the circulating library of music, which has been issuing books for the last three years. During the last season five thousand copies of works were loaned. It is especially strong in partitions of orchestral works and of operas. Of the latter, Wagner was asked for most, and of the former, Klose was more in request than Richard Strauss.

A new work of Friederich Klose has lately been published. It is a "Praeludium and Fugue" for organ, four trumpets and four trombones! The Liszt-Bruckner pupil, August Stradal, has made an arrangement for piano (two hands). Too much cannot be said of the beauty of this piece. It has the spirit and the mind of the masters of old and (woe of woes!) the chords of the masters of the present. Hermann Klum, an excellent pianist, will play it in November. M. COWLES.

Fryer Rejects Offer from the Institute of Musical Art.

Nathan Fryer, the young American pianist, has received an exceptionally cordial invitation to join the faculty at the New York Institute of Musical Art, but his engagements in the West during the season and in England next May and June compelled him to reject the offer. Mr. Fryer was warmly greeted at his recent appearance at the Hermann Klein concert in the new German Theater. He will give his first recital in New York at Mendelssohn Hall Wednesday afternoon, November 11. Leschetizky, Fryer's master, is desirous that his talented pupil shall settle in Vienna.

Zuckerman Progresses.

Augusta Zuckerman, pupil of Alexander Lambert, a young lady who has been studying music also in Berlin, has just contracted a Welsh tour, beginning November 16, and has been engaged to play at a private musicale at Lady Parsons', London, and also at the house of the Turkish Ambassador in the English capital. Miss Zuckerman is making unusual and quick progress.

Faculty Concert.

William Lyon Thickstun, organist and pianist; Lottie May Dewey, soprano; Maude Sweeney, pianist; Sue Belle Wood, pianist; Mrs. Townes Randolph Leigh, reader and violinist, and James William Taylor, pianist, united in the faculty concert at Ouachita College, Arkadelphia, Kansas, Monday evening, October 12.



PHILADELPHIA, October 25, 1908.

The Philadelphia Orchestra was heard at the Academy of Music in its second pair of concerts on Friday afternoon and Saturday evening. Again it was shown that the enlarged string choir has materially improved the orchestra. Lack of strength in the strings has been the orchestra's only blemish for several years, and now the addition of more violins, violas, cellos and basses has corrected this last remaining weakness. Be it understood, the strings have always done good work, the remarkably vigorous, inspiring work of young men, full of that energy and sparkle which is the only thing lacking in some of the great orchestras. But this year's addition to the string forces gives the volume necessary to keep the brass from overpowering the strings in the forte passages. This week's program opened with Beethoven's "Leonore" No. 2 overture. It is hardly necessary to point out the beauties of this work to musicians and concertgoers. The organlike introduction of the strings, the distant trumpet calls, the big descending passages, handfuls of notes that seem to sweep all before them—all these received a broad and dignified treatment that satisfied to the full the true lover of Beethoven. The Tchaikowsky symphony No. 5 is not so well known or so popular as the fourth and sixth, but contains many beautiful passages, with all the Russian composer's characteristics. Carl Pohlig's interpretation was vigorous and forceful, fulfilling the requirements of the strong music of the north land. The concluding number was overture "Carnaval," Dvorák, a brilliant, noisy piece, played for the first time at these concerts. Louise Homer was the soloist, singing an aria from Gluck's "Orpheus" and a group of German songs. She gained many recalls for her work. The tender rendering of Schumann's "The Nut Tree" and the dramatic delivery of Schubert's "The Almighty" called forth much enthusiasm.

The two concerts of the Philadelphia Orchestra for next week will have the following program:

Overture, 1812 Tchaikowsky
Symphony, Romeo and Juliet Berlioz
Peer Gynt suite Grieg
Capriccio Espagnole Rimsky-Korsakow

This will be the first opportunity to hear Berlioz's "Romeo and Juliet" played by the Philadelphia Orchestra. The work was and remains daringly original, containing choruses, vocal solos and choral recitatives. It presents immense difficulties, and, as the composer stated in a letter to a friend, "its proper interpretation requires a conductor of the highest rank." One may be sure, however, that Conductor Pohlig's interpretation will be in every sense equal to the demand.

Marie Zeckwer's song recital took place on Thursday evening at Griffith Hall. Miss Zeckwer's popularity was again proven by the fact that the hall was crowded—although it is considered well nigh impossible to gather large audiences at these early recitals that start the season. Miss Zeckwer was heard in a score of songs, American, Old English, French, German, Italian—flowers plucked from every corner of this old world, to be bound together by the silken cord of a sweet, clear voice. That voice, so

fresh, highly cultivated, and yet so natural, has sung its way into Philadelphia's heart, so there is no more to be said about it. Ellis Clark Hamman, as accompanist on Thursday evening, should be mentioned as giving sympathetic support to the singer.

The Chopin recital given by Adele Hudnut at the Combs Conservatory of Music on Saturday, October 24, consisted of the following numbers: Preludes, op. 28, Nos. 3 and 20; etude, op. 25, No. 6; mazurka, op. 24, No. 1; ballade, op. 47; fantasia, op. 49; berceuse, op. 57; scherzo, op. 39; polonaise, op. 53. Miss Hudnut is perhaps the most temperamental of all the teachers in the piano department of the Combs Conservatory, therefore a Chopin program was most appropriate for her to select for the recital, which was altogether successful.

The Philadelphia Operatic Society is holding its last rehearsals for its production of "The Huguenots" at the Academy of Music on November 5 and 10. The society will present this difficult opera on a magnificent scale, spending over \$4,000—and it must be remembered that none of this sum has to be spent for singers or dancers. The Philadelphia Orchestra has been engaged for both performances. A stage hand has also been engaged. Thaddeus Rich, violin soloist and concertmaster of the Philadelphia Orchestra, will be heard on the violon d'amour, in connection with Raoul's aria. The music is under the direction of S. Behrens, whose experience in grand opera is very broad. The stage director is William Pardy, who is equally well versed in his work. And he needs to be, as it is no light task to manage a chorus of 200 amateurs. Great things are expected of this chorus, as in the production of "Faust," "Aida," etc., it did better work by far than most trained opera choruses ever do.

An announcement just issued by the Students' Musical Club of the Leefson-Hille Conservatory shows preparations for a busy season. The officers for the coming year are: J. W. F. Leman, president; Edwin Barker, vice president; Charlotte Muench, secretary; Elsie Stewart Hand, chairman social committee. The club will be heard at intervals in a formal concert, junior musical festival, chamber music concert, oratorio concert, organ recitals, as well as a number of more informal events.

S. Wesley Sears was heard in recital this week at St. Clement's Church. Mr. Sears' program contained a varied selection of works for the organ, among them being "March for a Church Festival," Best; "La Cinquantaine," Gabriel Marie; "Fanfare," "Andante con Variazioni," Rea.

The Van den Beemt Quartet announces two concerts at the New Century Drawing Rooms, one on November 20, with Harriet T. Bagley, soprano, assisting, and one on December 11, Mrs. Russel King Miller assisting. The quartet is composed of the following members: Hedda van den Beemt, first violin; Emil Hahl, second violin; Paul Krummeich, viola; and Bertrand Austin, cello.

The first meeting for the season of the Combs Conservatory Symphony Orchestra took place last Monday evening. Forty odd members were present, and another year's work was commenced with great enthusiasm. The following were put in rehearsal: Symphony No. 2, Beethoven; concerto, Saint-Saëns, Earle E. Beatty, piano soloist; ballet music, "Calorie," Combs; overture, "Oberon," Weber.

Beta Chapter, Sinfonia, celebrated Chapter Day on October 22, this musical fraternity having been established in Philadelphia eight years ago on that date. At the informal supper given, the members were addressed by Harry D. Kaiser, Gilbert R. Combs, Harold Pyle and Arthur von Hagen. A song entitled "Founder's Day," and composed

for the occasion by Augustus Palm, was sung as a closing number.

As for our two rival opera companies, Hammerstein at the new Philadelphia Opera House and the Metropolitan Company at the Academy of Music, Philadelphia is now experiencing the lull before the storm. Tuesday evening, November 17, both companies will give their initial performances. "Carmen" and Madame Labia will be Hammerstein's attraction, while the ever popular Caruso in "La Bohème" will be sure to attract a great audience to the Academy.

Edwin Evans will be the soloist at an organ recital to be given in the First Baptist Church on November 14. Mr. Evans will introduce for the first time in Philadelphia an excerpt from Wolf-Ferrari's "La Vita Nuova," as follows: (a) "Dance of the Angels"; (b) "Arioso"; (c) "Sonnetto"; (d) "The Dance Recurs." "La Vita Nuova" was first performed in this country last season by the New York Oratorio Society, and proved so interesting that it is expected to be repeated again this year. The words are a translation from the Italian of Dante. WILSON H. PILE.

Appointments for Sulli Pupils.

Lucile Alexander, of Tennessee, after three years' study with Giorgio Sulli, has been appointed vocal teacher at the Woman's College, Columbia, S. C. Sylvia May Elcock, of New Haven, Conn., who studied with Maestro Sulli in Florence, Italy, has accepted the position of soprano soloist in the choir of the First Congregational Church, Bridgeport, Conn. Serafino Bogatto, tenor of the Salem Baptist Church, New Rochelle, N. Y., is another Sulli pupil who recently distinguished himself at a concert for the benefit of the church. Miss Elcock was especially highly praised after her singing in Woolsey Hall, New Haven, for the Music Teachers' Convention. Miss Alexander has had good success in the South, where she has returned to help young vocal students to acquire the true method of tone production.

Madame Jomelli to Sing in Brooklyn.

Jeanne Jomelli, who is filling engagements in the Middle West, will return East the end of this week, to sing at the first concert of the New York Symphony Orchestra, at the new Academy of Music, in Brooklyn, Saturday afternoon, October 31. The program will be found in the Brooklyn news, on another page.

Janet Spencer Returns November 3.

Janet Spencer will be on the steamer with Geraldine Farrar and Bonci, returning to New York November 3. She sang at the Royal Court Concert in the Berlin Schauspielhaus last Sunday. Frau Arthur Nikisch asked to hear her privately, and she sang for her last week.

Tina Lerner Due This Week.

Tina Lerner, the young Russian pianist, who sailed for New York on the steamer Blücher, October 25, is due at this port Saturday, October 31, or Sunday, November 1.

DAVID BISPHAM writes:

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CECILE CHAMINADE'S DEBUT.

The most popular woman composer that ever lived made her initial American appearance at Carnegie Hall last Saturday afternoon in a program devoted entirely to her own songs and piano works. Cecile Chaminade was the name of the concert giver, and she presided at the piano throughout the afternoon in solos and accompaniments. Her songs were sung by Yvonne de St. André, mezzo soprano, and Ernest Groom, baritone.

It is safe to say that no one in this city expected such an overwhelming attendance as the gathering of auditors which turned up at Carnegie Hall. Not in a dozen years has there been such a profitable concert event in New York, for the Chaminade receipts reached the amazing total of \$5,000. The gifted French composer must have been little less than astounded to find how strongly she is entrenched in the favor of her American sisters—the audience of last Saturday was nine-tenths women, of course.

Madame Chaminade chose the following program with which to introduce herself to the metropolitan public:

- Piano solos—
Consolation.
Pastorale.
L'Ondine.
Caprice Humoristique.
Madame Chaminade.
- Songs—
Ritournelle.
Feste.
Viatique.
Mr. Groom.
- Songs—
Nuit d'été.
L'Anneau d'argent.
Bonne humeur.
Mlle. de St. André.
- Piano solos—
Thème varié.
Contes bleus Nos. 1 and 2.
Valse romantique.
Madame Chaminade.
- Songs—
Immortalité.
Au pays bleu.
Amour invisible.
Mr. Groom.
- Songs—
La Reine de mon cœur.
Fleur de matin.
Mon cœur chante.
Mlle. de St. André.
- Piano solos—
Deuxième Gavotte.
Elevation.
Troisième Valse.
Madame Chaminade.
- Duet, Joie d'aimer.
Mlle. de St. André and Mr. Groom.

The Chaminade songs and piano pieces are so thoroughly well known and well liked throughout the length

and breadth of this country that neither praise nor analysis of them is required at this time. There can be no difference of opinion as to the melodic attractiveness, graceful rhythm, elegance of facture, and harmonic charm in each and every one of Chaminade's many compositions. They are frankly salon works, and as such rank with the very best products of that style of music. There is in them, too, a certain degree of melancholy which at times rises to deeply poetical utterance, especially in some of the songs. To affect to disparage the Chaminade muse because its products fall pleasantly upon the ear is the worst kind of pedantry. The enjoyment which this woman composer has given to thousands upon thousands of really musical persons is the best proof that her artistic appeal is based on sound and worthy accomplishments.

As a pianist, Chaminade makes no virtuoso pretensions, and indeed she needs nothing of that sort in her works, for they are not excessively difficult and their writing is in a facile and grateful idiom within the reach of any fairly well equipped technic. Her tone has tenderness and carrying power, and, helped by the uncommon singing qualities of the Everett piano she used, revealed a wealth of light and shade, color, and dynamic variety.

The most demonstrative kind of applause rewarded Chaminade's every effort, and she received it with a degree of personal charm and unaffected modesty which made the ovation as much an expression of affection for the woman as a tribute to the composer.

Ernest Groom sang his songs with much care, too much, in fact, to reflect the spontaneity of some of the music he interpreted. He has a well trained voice, but its volume is too slight for effective use in a big auditorium like Carnegie Hall. Mlle. de St. André sang with taste and made up in sincerity what she lacked in sensuous beauty of voice.

MINNEAPOLIS NEWS.

MINNEAPOLIS, Minn., October 23, 1908.

Madame Noselli, the Swedish prima donna, will sing for the benefit of the Swedish Hospital, November 9. The concert will take place in the Auditorium.

The Arpi Male Chorus, of Swedish singers, has received and accepted a challenge from the Duluth Swedish Singers to enter a friendly contest.

P. M. Hutsell, of the First Methodist Church, has planned to give three oratorios, his choir to be assisted by the choristers of Joyce Memorial Church. Gaul's "Holy City" will be sung the end of October. Gounod's "Redemp-

tion" will be heard in November, and Sullivan's "Golden Legend" after the holidays.

Ella Lamberson, of St. Paul, has joined the ranks of Minneapolis musicians, and has opened a vocal studio in the Pierce Walton Building.

Bernhard Lambert, of Boston, has joined the faculty of the Johnson School of Music, as director of the department of expression.

James A. Bliss will give a piano recital at Macalester College, Monday evening, November 2. M. D. F.

BALTIMORE NEWS.

BALTIMORE, Md., October 25, 1908.

David Bispham opened the series of recitals at the Peabody Institute Conservatory of Music Friday afternoon, October 23. The baritone repeated his (all English) program which he gave at the opening of the New York season in Carnegie Hall, October 4. The dates and names of artists for the Peabody concerts for this season will be found on another page of this issue of THE MUSICAL COURIER.

Ernest Hutcheson gave an informal lecture-recital for the students of the Peabody October 21. This was the first of five recitals he will give this winter. It was indeed a rare privilege for the students to hear a man so well equipped for his task. Mr. Hutcheson's program included the Bach prelude and fugue in G minor, transcribed for the piano by Liszt; the Schumann "Carnival"; Chopin fantasia in F minor, and Mr. Hutcheson's transcription of the prelude to "Die Meistersinger."

Miles Ferrow, of St. Paul's P. E. Church, has further strengthened his forces by engaging C. Bertram Peacock, baritone of Christ P. E. Church, to sing at the vesper services at St. Paul's. Mr. Bertram will also be one of the soloists at the performance of Gounod's "Redemption," to be sung by St. Paul's choir this evening (October 25). The other soloists include H. Rea Fitch, H. P. Veazie and Masters Heyer, Lefebvre, Barratt, Milby, Tyler and Fort. Bertha Thiele, harpist, will play Gounod's march "Solemnelle."

The choir of the Madison Avenue M. E. Church, Clara C. Gioppe, organist and director, has been reorganized, and now consists of Ruth A. Clutz, Christine M. Schutz, Clifton D. Eldridge and Richard Fuller Fleet. M. H.

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WASHINGTON, D. C., October 24, 1908.

The Washington Sängerbund has this year established a new departure in the way of musical entertainments, introducing concerts by "home talent," or, in other words, making up programs from singers and players in their own ranks. At all of these functions (and there will be two or three of them during the season) "outside talent," or Washington musicians not belonging to the club will be barred. This reduces the former number of eight, and then six club muscians, which were formerly open to the general musician to the limited number of four. The Germans take a very decided interest in the accomplishments of their own members, and their daughters and sons. Doubtless the innovation will be of real benefit in developing some of the latent talent of the members, and the results of the experiment should be beneficial—to the participants at least.

The Washington Choral Society also has been in the throes of new thought transformations. The board has greatly shocked a portion of the musical public here by announcing its intention of educating them. This campaign of education is to be begun by performing "Judas Maccabæus" and other Handel oratorios, instead of "The Messiah," which Washingtonians have been in the habit of hearing annually; this, in order that the Washington public may become acquainted with works it has never heard before. It is a bold attempt to divert the emotional current of Christmastide sentiment into an intellectual wave, which shall permeate Washington's cerebral gray matter; and, of course, will be resented by many who hold that these brain convolutions should not be disturbed. The Choral Society has also decided to encourage local singers by engaging them wherever feasible to sing solo parts in the oratorios. Here they will encounter some difficulty in the fact that there are few experienced oratorio singers in Washington. Owing to the hopelessness of securing engagements here as oratorio soloists during the last ten or twenty years, local singers have devoted themselves to other music, mostly in the way of short opera concert and choir selections. Nevertheless, the board will carry their new theories into practice. "Judas Maccabæus" will be given with the old time scoring, as Handel wrote it, and Arnold Dolmetsch has already been engaged to play the harpsichord part. The society has returned to a long ago custom in the musical affairs of the city by having a local orchestra of amateurs re-enforced by Marine Band members, to play the accompaniments at the concerts.

An excellent amateur organization has been started by the Washington College of Music and will meet for orchestral rehearsals every week. It will be under the supervision, indirectly, of Wilberfoss G. Owst.

Mr. and Mrs. Thomas Evans Greene intend to organize in Washington an opera club of fifty or sixty members for serious work, which shall approximate professional performances.

Mr. and Mrs. E. C. Heintz, the former a tenor singer with experience from the New Orleans Opera, have settled in Washington and opened studios here. Mrs. Heintz has charge of the piano classes and plays her husband's accompaniments. Both are gifted musicians.

Clara Drew has announced a series of studio recitals which will illustrate the music of different countries and be historically and geographically characteristic.

Mrs. Oldberg has begun a series of bi-weekly recitals at her studio in the Belasco Theater which will introduce manuscript music by Washington composers, an idea in every way worthy of Mrs. Oldberg.

The Rubinstein Club (of ladies) and the Monday Morning Club, both under the musical direction of Mrs.

A. M. Blair, are opening their season's activities. The Friday Morning Club will begin work in November, and the Sunday Night Club has not yet announced its intentions.

Oscar Franklin Comstock has begun his recitals, which have been successfully attended in his studio over Veerhoff's since the year of his arrival in Washington.

The Philadelphia Orchestra opens its season here next Tuesday with Tchaikowsky's fourth symphony and Louise Homer as soloist.

Madame Nordica and her concert company gave the dedicatory concert for Washington's new concert hall in the recently finished Masonic Temple Building. She was greeted by a splendid audience and cartloads of flowers.

Reginald de Koven's new opera, "The Golden Butterfly," was phenomenally successful in Washington, where the houses were unprecedented for early season shows.

Edgar Priest, organist at St. Paul's Episcopal Church, will begin his organ recitals at the church next week.

BERENICE THOMPSON.

Louise Sybronte Munro in Chicago.

Louise Sybronte Munro, a young woman of the Parisian type, gifted with a coloratura voice of the most crystalline pureness of timbre and possessing the dramatic instinct to a marked degree, has just located in Chicago, where



LOUISE SYBRONTE MUNRO,
Coloratura soprano.

she will engage in professional work. Miss Munro, who is a native of Nova Scotia, has just returned from extended study abroad, with various teachers, nearly a year of which was spent in Paris as the pupil of Isabelle Payen for the study of style and diction. Before going abroad Miss Munro studied in Chicago with Mrs. Harold N. Moyer, with whom she secured an excellent foundation and splendid voice placement, in fact her technic has been commented upon on every occasion for the surety, absolute control, and brilliancy in execution. Miss Munro has a range of nearly three octaves, and in musical temperament is extremely versatile, adapting herself with admirable poise to the spirit of oratorio, song recital, or the operatic stage. In the latter phase of musical art Miss Munro has had much experience, having sung in many of the Sullivan light operas, excelling principally as Elsa in the "Yeoman of the Guard."

Miss Munro, who has been associated with artists and musicians all her life, comes from a very artistic and

musical family, her mother, Agnes E. Munro, being noted throughout Canada for many beautiful paintings in oil that she has exhibited from time to time in the different galleries and for which she has been awarded prizes. Mrs. Munro has accompanied her daughter to Chicago, and they will be very welcome acquisitions to the artistic colony.

The Chicago Opera Club, of which organization Arthur Bissell is president, has added Miss Munro to its membership, and she will be heard as Filina in "Mignon" later in the season. Miss Munro sings in English, German, Italian and French, the latter being particularly a favorite language with this young singer, and in which she has acquired a most elegant accent, which is very gratefully noticeable in her enunciation in singing. Miss Munro will be heard in her own recital later in the season.

Emil Sauer in Canada.

Emil Sauer played this program in Toronto, with exceptional success:

Concerto, D minor.....Wilhelm Friedemann Bach
(Arranged by August Stradal.)
Sonata pathétique, op. 13.....Beethoven
Intermezzo, op. 117, No. 1.....Brahms
Scherzo, Midsummer Night's Dream.....Mendelssohn
Ballade, op. 38, F major.....Chopin
Nocturne, op. 27, No. 2.....Chopin
Polonaise, op. 53.....Chopin
Notturmo, op. 54, No. 4.....Grieg
Murmure du Vent, Flammes de mer (two concert studies).....Sauer
Tarantelle, Venezia e Napoli.....Liszt

The Toronto papers spoke as follows of Sauer's performance:

Emil Sauer, a great pianist, returned to Toronto after ten years and played beautifully at Massey Hall. "Played beautifully" is a bald statement, but it is literally true. One recalled the playing of Sauer as an exquisite remembrance, as something to be cherished in the heart and mind. And now, after ten years, when one's enthusiasms have been tried out—for, according to the Psalmist, there are but seven decades in a man's life—one finds Sauer a great man. He looks much older than he did in 1898. But Sauer did not play as an old man, but as a man of perfect mastery, in whom the springs of youth are ever buoyant, who will never be old until infirmity cramps his fingers and overwork blurs his interpretative intelligence. The versatility of his mind and feeling were demonstrated in his exquisite interpretation of Bach, which opened his program and his lulling and gracious rendering of an arrangement of the most wooing waltz ever composed, the "Blue Danube," of John Strauss. It was a beautiful recital, with something for everybody in it. The listener without the application to live with and enjoy "classical" or historic music found something before the evening was over to carry away with him, to recall and to say with pride some day in the future that he heard Emil Sauer play it.—Mail and Empire.

Sauer clearly enjoys his own music and threw himself into it with vigor and abandon. His left hand is a contrast to the right hand mentioned in Scripture, and did wonderful things. The power and quality immediately displayed on the opening of the Friedemann Bach concerto in D minor was a foretaste of much that followed through the program, and in this particular number reminded one of the clanging anvils of some harmonious Hephaestus. Four recalls greeted the performance of this number, with its exquisite largo movement. The "Sonata Pathétique" was encored and has never been more finely rendered in Toronto. The Chopin numbers drew a demonstration of appreciative applause, and the tenderness of Sauer's playing was very marked in the nocturne. For a classical program the music was of delightfully interesting quality.—World.

Music at the University of Kansas.

Professor Preyer, piano; Professor Hubach and the Misses Flintom and Hubbell, voice; Miss Phipps, violin; Miss Mossler, reader; Professor Skilton, organ, and Miss Cooke, accompanist, were the members of the faculty in the music department at the University of Kansas (Lawrence, Kan.) who opened the season there with a concert October 15. Mendelssohn, Chopin, Bach-Gounod, d'Hardelet, Sullivan, Steggall and Rosseter Cole were the composers represented on the program.

The sixth annual music festival will be given in Lawrence next May. There will be three concerts by the Dresden Philharmonic Orchestra, with Isabella Bouton, mezzo-soprano, and Edwin Lockhart, basso, as the soloists.

Macmillen in Berlin.

[By Cable.]

BERLIN, October 25, 1908.

Macmillen debut tremendous success. No American artist ever had greater triumph here. ABELL.

The Vienna musical season is as busy as ever, and concerts and operas galore mark the tonal doings in the Austrian capital. Weingartner has succeeded in making himself more popular than he was last year, and his management of the Royal Opera is being less harshly condemned by the press and the public.

G. Schaevoigt led a series of symphony concerts in Riga. Among the works heard were Beethoven's symphonies in B flat, C minor, "Pastorale" and A major; Mozart's in G minor; Brahms' in D, Bruckner's in E, Saint-Saëns' in A minor, and Reinhold Becker's in C; Maurice's "The Island Fishers," Glazounow's suite "From the Middle Ages," Wagner's "Polonia," and Elgar's "Cockaigne" overture.

PITTSBURGH NEWS.

PITTSBURGH, October 24, 1908.

The musical season was formally opened at Carnegie Music Hall last Thursday evening by the Pittsburgh Male Chorus, assisted by Jane Lang and several soloists from the chorus. It was given for the benefit of the Eye and Ear Hospital. While society was out in force the audience, on the whole, was representative. Of special interest was the appearance of William G. Hammond, of New York, in connection with the rendition of his "Lochinvar." The work was given here by the Chorus last spring and created such a pronounced impression that, by general request, it was repeated. Mr. Hammond wrote a special piano part, which added greatly to the instrumentation of the work. This part, with the regular piano accompaniment, in the capable hands of Harry Jones, and the big organ, furnished a good substitute for a large orchestra. James Stephen Martin and his men handled the work with a vigor that was nothing short of electrifying. As on the first occasion of its rendition, the entire latter portion had to be repeated, and this repetition was even stronger and more clearly defined than at first. Mr. Hammond modestly acknowledged the demonstration at the end and shared honors with Director Martin. It is doubtful if Mr. Hammond's work has ever been given to better advantage. The solo parts were in the hands of Paul Moore and George Shaffer. Mr. Moore sang his part with sympathy and intelligence, exhibiting a beautiful voice with wide capabilities, while Mr. Shaffer, although a young man, shows promise of much. His work in the main was very acceptable. The program was fittingly opened by "Creation's Hymn," by Beethoven, and was given with the necessary dignity and breadth. "Forest Harps," by Edwin Schultz, came next and proved to be one of the most artistic things on the program. In this work, the color and shading for which the Pittsburgh Male Chorus is noted were brought out. As if in contradistinction to this number, a spirited and inspiring reading of the war song, "Clan Alpine," from Bruch's "Cross of Fire," was given by the Chorus, with Silas J. Titus as soloist. Mr. Titus, though a newcomer in the city, created a most favorable impression by his work, singing with excellent interpretation. He displayed a voice fresh and resonant. An encore was demanded by the audience. Miss Lang, a popular contralto, whose work is well known to musical Pittsburgh, followed with Tosti's "Les Filles de Cadix." Her voice was never better. Miss Lang's range for a contralto is remarkable; in this and in a group of songs on the second part of the program, she sang several "top Gs" with the utmost ease, while her low tones suffered none in the giving. For an encore to her first selection, Miss Lang sang Carrie Jacobs-Bond's touching "Lullaby." An arrangement of Handel's "Largo," with Paul K. Harper as soloist, opened the second half of the program. It was sung with a beautiful legato and attention to phrasing. Mr. Harper's work at the last concert is well remembered, and he then added friends to his list. "Morning in the Wood," by Hegar, came next, and while a little uncertainty was experienced at the start, the mid-

dle section and the closing strains were all that could be desired. The program was livened considerably by Bullard's "Monk in the Mountain." Stanley Harris, basso, assisted the Chorus in this, and sang the solo with such jollity and quaint humor, that it had to be repeated. Mr. Harris "looked the part." The refrain, as given by the Chorus, fitted in excellently with the solo. The best a capella work was done in a "Folk Song from the Lower Rhine," arranged by Gernsheim. The Chorus never sang better or with more unity than in this exquisite number. The program was appropriately closed by Grieg's "Land-sighting," rendered with great expression, and ending with a magnificent climax. H. H. Leith sang the solo well indeed, for it is a most ungrateful bit for any baritone. In the program was found an announcement of the club's first regular concert, set for January 8. Caroline Hudson, of New York, is to be the soloist. The program contains many novelties, including two works written for and dedicated to the Chorus by William G. Hammond and Charles W. Cadman. They will be given for the first time at this concert.

Mrs. Moore Stockton McKennan will resume her concert season early this year. She has not appeared in public for some time prior to a recent concert given by the Pittsburgh Festival Orchestra this summer. She has lost nothing by the rest and has many engagements booked for the approaching season.

A distinct novelty was given by Miss Kerst, reader, assisted by Miss Drais, pianist, at the Pennsylvania College for women. It was Tennyson's "Enoch Arden," with a musical setting by Richard Strauss, and occurred last evening. A good sized audience was present and enjoyed the entertainment.

Cortlandt Barker, basso of the Sixth Presbyterian Church, has located in New York City, where he will be engaged in concert and church work. He has been ap-

pointed a member of the quartet in the fashionable Chester Hill Congregational Church, of Mount Vernon, near New York. Mr. Barker's many friends will be glad to learn of his success in New York. He was well known here, as he occupied a prominent church position and was often heard in recital work.

A new member has been added to the faculty of the Von Kunits School of Music and Art. Owing to the increased application of students in the violin department Frank J. Brosky, who studied four years with Sevcik in Prague, and several years in Germany, and who is also first violinist in the Pittsburgh Orchestra, will be Mr. Von Kunits' principal assistant. Sevcik is the teacher of Kubelik, Kocian, Mary Hall, Lenora Jackson, and a great many of the most prominent violin virtuosos now before the public; his method is exclusively taught by Mr. Von Kunits and his assistants.

CHARLES WAKEFIELD CADMAN.

OPERA NOTES.

Giuseppe Sturani will be chief conductor of the Philadelphia Opera. He arrived in New York last week. Sturani was leader at the San Carlo in Naples.

Toscanini, the new Metropolitan conductor, speaks excellent English.

Sembrich arrived on October 20, accompanied by her husband. Sembrich's early return is owing to engagements for a short concert tour, which she is to make before the opening of the opera season, where she will sing during the first week in either "La Traviata" or "La Boheme." At the end of February she will leave here for St. Petersburg, where she has a two months' engagement at the Imperial Italian Opera House. After the season in the Russian capital she will sing in Moscow, Warsaw, Vienna and Berlin. On her concert tour Madame Sembrich will visit Chicago, Detroit and Ann

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Arbor. Her only recital in this city will be given in Carnegie Hall, on November 10, the Tuesday before the opening of the Metropolitan season.

Opera will be included in the repertory of the New Theater, which now is being pushed rapidly toward completion.

Mary Garden, before sailing from Europe, on October 20, announced that "Thais" is the first opera in which she will appear here this season. Her other two new roles will be in "Le Jongleur de Notre Dame" and "Salome."

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lome." On April 7, 1909, she is to do the "Salome" role in Paris.

Eames sailed from Europe October 23 on the Lorraine. She will sing twenty times at the Metropolitan.

Maria Gay is en route to New York.

Bonci, Caruso, Burgstaller, Goritz, Scotti, Mühlmann and Farrar sailed from Europe, October 27, aboard the Kaiser Wilhelm II.

Zelie de Lussan, a former opera singer, is in New York. She will appear here in vaudeville.

Caruso will sing in "Carmen," at Philadelphia, on the night of November 17, when Hammerstein is to open his season there with "Bohème."

Fremstad arrived in New York last Friday, bringing the news that Richard Strauss had made for her a special concert arrangement of the finale of his "Salome." Fremstad will make her first appearance on the second night of the Metropolitan season as Sieglinde, in "Walküre." Galski will be the Brünnhilde.

The Metropolitan Opera will open its Greater New York season at Brooklyn with "Faust," November 14. Caruso and Farrar are to sing the chief roles. The regular season is to begin at the Metropolitan, November 16, with "Aida," Destinn and Caruso as the stars.

The season at the Manhattan Opera will begin with "Tosca," on November 9, Labia, Zenatello and Renaud assisting. "Thais" is to follow, November 11, with Garden,

Renaud and a new tenor, Valles. "Samson and Delila," November 13, will be the third opera, with Gerville-Reache, Dalmores, Dufranne and the new bass, Vieulle. The Saturday matinee promises "Tosca," and the Saturday evening performance, November 14, is to be "Barber of Seville," with Tetrassini, Sammarco, Gilibert, and a new tenor, Colombini. Campanini will conduct five times.

Hammerstein announces that the Philadelphia Opera will open without fail on November 17. Labia in "Carmen" will be the attraction.

Schumann-Heink sang last Friday, October 23, in Hamburg. Cable reports state that the house was sold out. The contralto will appear at a number of performances in the Berlin Royal Opera.

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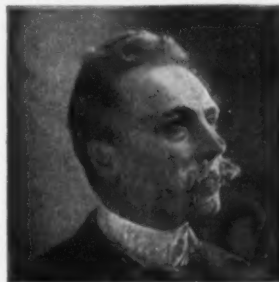
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